

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2502.

SATURDAY, OCTOBER 9, 1875.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**METALLURGY.—ROYAL SCHOOL OF MINES,**  
JEREMY STREET, Dr. PERCY, F.R.S., will commence a  
Course of FIFTY LECTURES on METALLURGY, on TUESDAY  
NEXT, the 12th of October, at Two o'clock, to be continued on each  
succeeding Wednesday, Thursday, Monday, and Tuesday, at the same  
hour. Fee for the course, 4s. TRENHAM REEKS, Registrar.

**ROYAL AQUARIUM and SUMMER and  
WINTER GARDEN SOCIETY.**

## NOTICE TO ARTISTS.

The following Gentlemen, amongst others, have already consented to  
act on the Art Committee of the Royal Aquarium Society:  
J. E. Millais, Esq. R.A. R. Redgrave, Esq. R.A.  
The Earl of Clarendon. Lord Alfred Paget.  
W. Childers, Esq. R.A. Henry Jones, Esq. R.A.  
Lord de Lisle and Dudley. Lord Skelmersdale.  
G. W. F. W. Esq. E. W. Cooke, Esq. R.A.  
General Cotton, C.S.I. A. C. Hall, Esq. F.R.S.  
C. D. Leslie, Esq. A.R.A. H. S. Marks, Esq. A.R.A.  
G. Orlikowski, Esq. E. J. Coleman, Esq.  
F. A. Marshall, Esq. J. R. Planché, Esq.  
Baron Alfred Rothschild. The Earl of Darnley.  
Lord Carrington. Lord Newry.  
Tom Taylor, Esq. Joseph Durham, Esq. A.R.A.

The Society will be prepared to receive Pictures and other Works  
of Art for Exhibition on and after the 1st of DECEMBER. No  
Pictures or other Objects of Art will be received after the 15th of  
DECEMBER.

The Society's Gold Medal and 100l. will be awarded for the Best  
Oil Painting Exhibited, as also the Society's Gold Medal and 50l. for  
the Best Water Colour, and the Society's Gold Medal and 50l. for the  
Best Statue. Five Silver Medals and Five Bronze Medals will also be  
placed at the disposal of the Art Committee for award for special  
merit.

Prizes to the amount of 1,000l. will also be given away, for distribu-  
tion amongst Fellows and Season-Ticket Holders in the Art-Union of  
the Society, and these Prizes will be mainly selected from the Society's  
Gallery.

The acceptance or rejection of Pictures and the Award of the  
Society's Medals will be left solely in the hands of the Art Committee.

**THE ROYAL AQUARIUM and SUMMER  
and WINTER GARDEN SOCIETY.**

## BALLOT OF FELLOWS.

Ladies and Gentlemen desirous of becoming Fellows of the Royal  
Aquarium and Summer and Winter Garden Society should at once  
send for Application Forms from the Secretary, and return them to  
the Office of the Society.

As hereafter Members will only be elected when Vacancies occur,  
Original Applicants will be balloted for in order of application.

## ELECTION AND PRIVILEGES OF FELLOWS.

1. Every Candidate for Admission as a Fellow or Member shall be  
proposed at one Election Meeting, and Balloted for at the next.

2. Fellows will alone have the right of Admission on Sundays,  
together with the privilege of Writing Orders for Two Tickets.

3. All Fellows Balloted for and Elected by the Council of Fellows,  
or by the Executive for the time being, will be entitled to Free  
Admission on all occasions on which the Building is open, as also to  
the free use of the Reading-Rooms and Library, and a Ticket free in  
the Art-Union of the Society.

4. Three Special Fêtes will be held annually, at which Fellows,  
Members, and others, will alone be entitled to be present.

5. By the Rules incorporated in the Articles of Association of the  
Society, no Fellow is in any way liable to contribute to the Debts and  
Liabilities of the Society beyond his Donation of 5s. and his Annual  
Subscription of 2s. 6d. BRUCE PHILLIPS, Secretary.

Office: Broadway Chambers, Westminster, S.W.

**CRYSTAL PALACE SCHOOL OF ART,  
SCIENCE, AND LITERATURE.—LADIES' DIVISION.—  
COURSE OF INSTRUCTION IN MUSIC.**

## TEACHERS.

Sir Julius Benedict. Herr Ernst Pauer.  
Mr. E. Frost, B.A. Dr. John Stainer, M.A.  
Signor Rizzoli. St. Germain, St. Germain.

Prospectus on application to the undersigned. THE SESSION  
OPENS ON OCTOBER 12th.

By Order of the Committee.

F. K. SHENTON,  
Superintendent Literary Department.

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**TO PUBLIC LECTURERS.—A Society in the  
North of Ireland desires to obtain the services of competent  
PUBLIC LECTURERS on LITERARY and SCIENTIFIC SUB-  
JECTS during the ensuing Winter.—Applications, stating Terms and  
subjects, to be addressed to X. Y. Z., Messrs Adams & Francis, 59, Fleet-  
street, E.C.**

**MADAME RONNIGER will give her LECTURES**  
—Prize Charles' and 'The Songs of Scotland,' with Illustra-  
tions—in the North of Scotland during the first week in FEBRUARY,  
and can accept Engagements from Institutions for subsequent dates  
in the North. Madame R. will Lecture in London, Surrey, Kent, and  
Oxfordshire, in October, on 'The Great German Composers' and 'The  
Songs of Scotland,' with Illustrations. Engagements for Lectures at  
Shakespearean Readings in Hertford, Gloucestershire, Cumberland, and  
Cleveland, are already entered into or pending.

MADAME RONNIGER can receive a few additional PUPILS for  
the study of the Shakespearean and the Great German Drama (the latter  
in German), and for General Elocution and Voice Training.—1, Abing-  
don-villas, Kensington, W.

**HIGHER EDUCATION OF WOMEN.—A  
PUBLIC MEETING will be held by the WOMEN'S EDUCATION  
UNION, in conjunction with the Brighton Ladies' Educational  
Association, in the Town Hall, Brighton, on MONDAY, October 11,  
at 4 p.m. The Right Hon. Lord ABERDEEN will preside, and several  
Speakers of eminence are expected to take part in the proceedings.  
—Office of the Women's Education Union, 111, Drompton-road,  
London, S.W.**

## EVENING CLASSES.

**KING'S COLLEGE, LONDON.—The following  
COURSES OF SCIENTIFIC LECTURES will be given from  
OCTOBER 11 to March 31, with an interval of a month at Christ-  
mas:**

Subject.	Name of Lecturer.	Days of Lecture.
Chemistry	W. N. Hartley, F.R.S.	Mon. and Thurs. at 7.
Practical Chemistry	Ditto	Tuesday at 7 (4 hours).
Mechanics	H. Tomlinson, B.A.	Mon. and Thurs. at 8.
Physiology	Dr. Fitchard	Mon. and Thurs. at 8.
Experimental Physics	Prof. Adams, F.R.S.	Wednesday at 7.
Mineralogy	Prof. Tennant	Thursday at 8.
Geology	Rev. T. Wiltshire, M.A.	Monday at 7.
Comparative Anatomy	Prof. Garrod	Monday at 8.
Botany	Prof. Bentley	Wednesday at 8.

Fees for Practical Chemistry, 2s. 2d.; for each of the other Classes,  
1s. 11d. For the Syllabus, price 7d. by post, apply to  
J. W. CUNNINGHAM, Esq., Secretary.

**UNIVERSITY COLLEGE, LONDON.  
LAW CLASSES.**

The course of Instruction in these Classes is specially adapted for  
Students preparing for the LL.B. Degree in the University of London,  
and for the Indian Civil Service Examinations.

Jurisdiction.—Professor Sheldon Amos, M.A. Public Introductory  
Lecture, Thursday, October 21st, at 7.30 p.m. Subject—"The Place  
of Law in a System of General Education."

Roman Law.—Professor W. A. Hunter, M.A. Public Introductory  
Lecture, Monday, October 25th, at 8.30 p.m. Subject—"The Study  
of Roman Law."

Constitutional Law and History, and English Law.—Professor J. W.  
Willis Bund, M.A. LL.B. Public Introductory Lecture, Tuesday,  
October 26th, at 7.30 p.m. Subject—"The Development of English  
Law."

Laws of India.—Reader, John D. Bell, Esq. Lectures on Wednesdays  
and Thursdays, at 8.30 p.m.

Prospectus, containing detailed information respecting the Courses  
of Instruction in these Classes, may be obtained at the Office of the  
College, Gower-street, W.C.

October, 1875.

JOHN ROBSON, B.A.,  
Secretary to the Council.

**LADIES' EDUCATIONAL ASSOCIATION, in  
connection with UNIVERSITY COLLEGE, LONDON.—The  
LADIES' EVENING CLASSES of Latin, English Language, Eng-  
lish Literature, and English History, will open, at University College,  
on and after MONDAY, October 11.—Prospectus at the Office in the  
College, or of J. E. MYLNE, Esq., 27, Oxford-square, Hyde Park, S.W.**

**BEDFORD COLLEGE (for LADIES), 8 and 9,  
YORK-PLACE, Portman-square (late 43 and 46, Bedford-  
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THE SESSION 1875-76 will BEGIN on THURSDAY, October 14.  
TWO ABBOTT SCHOLARSHIPS will be awarded by open Com-  
petition. Candidates to send their Names to the Secretary.—Pros-  
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## LITERATURE

## WORDSWORTH'S PROSE WRITINGS.

*The Prose Works of William Wordsworth.* For the first time collected, with Additions from Unpublished Manuscripts. Edited, with Preface, Notes, and Illustrations, by the Rev. Alexander B. Grosart. 3 vols. (Moxon & Co.)

A HANDY collection of Wordsworth's prose writings has long been wanted, and, since the publication of the volumes before us was announced, their appearance has been eagerly looked forward to. It is a pity that the pleasant anticipations of many thousands of readers should be met by such disappointment as cannot fail to be felt by all but a few blind admirers of Mr. Grosart and Wordsworth. Wordsworth, of course, will not suffer by the bad treatment to which he has here been subjected, and that treatment can easily be remedied by some other editor; but it is certainly unfortunate that the reputation which Mr. Grosart has won as a painstaking student of literature, especially of the Elizabethan period, should be marred by the wrong judgment and false taste that he now exhibits in a field in which a larger number of critics can measure his fitness for the task assigned to him.

In entering on this "task"—the term is his own—Mr. Grosart's great desire seems to have been to make the compilation as large as possible, although lack of time or opportunity has stood in the way of some obvious and proper means of expansion. Considering the slipshod way in which his thirty-two pages of Preface, or Introduction, and his fourteen pages of "Notes and Illustrations" have been prepared, it is not perhaps to be regretted that he has contented himself with such a modest allowance of space; but a great deal more space would be necessary to proper elucidation of the miscellanies here brought together, even without any attempt adequately to connect them with Wordsworth's biography. Had Mr. Grosart, moreover, intended to make a really complete collection of Wordsworth's prose writings, in which the poet's letters would rightly be included, he ought to have furnished those letters in their entirety, instead of contenting himself with reprinting, with a few additions and corrections, much less important than he considers them, such letters and extracts of letters as were given in the Bishop of Lincoln's 'Memoirs' of his uncle, and a few from Lockhart's 'Life of Scott' and one or two other books. An exhaustive publication of Wordsworth's correspondence would be a most welcome boon. This part of Mr. Grosart's work, as he has done it, is redundant. An Appendix of fifty or sixty pages might have contained all the new letters that he has brought to light, even including those which he has marked on the table of contents with an asterisk as "published herein for the first time," but which in his foot notes he acknowledges that he has taken from the 'Memoirs,' "with additions from the original." In these quotations from the Bishop of Lincoln's work, again, Mr. Grosart has not chosen to make a consecutive or strictly chronological arrange-

ment. The bulk of the letters being given in the third volume, he has scattered others throughout the first and second volumes, on the slender pretext that some passages of them justify their being grouped as "Political," or "Ethical," or "Æsthetical and Literary," instead of "Critical and Ethical." In one of these supplementary series we find a letter dated 1811 jerked in between two dated 1804, and this is not a solitary violation of chronological order.

Mr. Grosart's whole arrangement of the material that he had to edit is confusing and misleading. He properly starts with the hitherto unpublished fragment of "A Letter to the Bishop of Llandaff on the Extraordinary Avowal of his Political Principles, contained in the Appendix to his late Sermon; by a Republican," written in 1793, and therefore the earliest of Wordsworth's known prose writings; but why, purist as he generally is, does he invent for this tract the title, "Apology for the French Revolution," when it was, apparently, intended to be even more of a plea for English Republicanism than a justification of the French Revolution?—and why, having misrepresented the purport of the tract, does he say, "It may not be assumed that even to old age William Wordsworth would have disavowed a syllable of this 'Apology'?"—and why, omitting the unfinished sentence with which the manuscript closes, does he fail, except incidentally in the Preface, to show that it is only a fragment?

A much longer treatise, following next in Mr. Grosart's classification, is 'The Convention of Cintra,' partly printed for the first time in the *Courier*, and issued in 1809 as a separate volume, though then so little heeded that a large part of the edition of five hundred copies went to the trunk-makers. The same fate would probably attend it now were not Wordsworth's name attached to it. It won high praise, however, from Canning and Sir Walter Scott, and is well worth reading as a Wordsworthian study. But Mr. Grosart ought to have rendered it intelligible to ordinary readers by giving some account of the political situation that called it forth. Instead of that, he quotes the Bishop of Lincoln's long and preposterous panegyric, saying, among other things, that "if Wordsworth had never written a single verse this essay alone would be sufficient to place him in the highest rank of English poets." In like manner, in two letters in justification of the essay, the shorter of which he prints for the first time, Mr. Grosart finds "a Shakspearean-patriotic ring." The other papers that he includes in his group of "Political Works" are two electioneering addresses, by which Wordsworth did his share towards overthrowing Brougham's candidature for Westmoreland in 1818, then monopolized by Wordsworth's friends, the Lowther family; and a letter addressed in 1829, but probably never sent, to Bishop Blomfield, on the Catholic Relief Bill. This letter, also, Mr. Grosart prints "for the first time," large portions having been previously quoted in Bishop Wordsworth's 'Memoirs.'

Wordsworth's "Ethical Works," as collected by Mr. Grosart, occupy but little room, and are by no means important, the chief being the well-known Appendix to his 'Poems' issued in 1835. Another is a long letter to Coleridge's *Friend*, signed "Mathetes."

"Mathetes" proved to be Professor John Wilson," says Mr. Grosart, in his Preface. Was the "proof" only given to Mr. Grosart after the body of the collection was printed off? If not, why does he give as Wordsworth's what was Christopher North's? As Wordsworth answered this letter, it would have been proper enough to include it in a note or appendix; but it ought not to have been passed off as Wordsworth's own.

Mr. Grosart's second volume comprises Wordsworth's "Æsthetical and Literary Works," the longest of which is his "Guide through the District of the Lakes," first issued in 1810. Among the other contents are an article "Upon Epitaphs," contributed in the same year to the *Friend*, and two other articles in continuation of the subject, for which Coleridge did not find room in his serial; the various appendices and prefaces, except the Appendix of 1835, which Wordsworth published with his poems; and "Letters to Sir George and Lady Beaumont and others on the Poems and related Subjects," which, like so much else in this collection, Mr. Grosart claims to have published "for the first time," and which turn out to have been already printed incompletely by Bishop Wordsworth, Mr. Grosart having collated them with the originals, and made "additions and corrections" to five out of sixteen.

The miscellaneous "Letters and Extracts of Letters," to which we have already referred, fill two-fifths of Mr. Grosart's third volume, and are reckoned among Wordsworth's "Critical and Ethical Works," and an equal space is occupied by "Notes and Illustrations of the Poems." Here Mr. Grosart has had the advantage of access to the notes dictated by Wordsworth to Miss Fenwick, some of which have never before been printed, and has incorporated them with the older notes that are given in all the best editions of Wordsworth's 'Poems.' They are, as Mr. Grosart says, "delightfully chatty and informal," and, though he may exaggerate when he prophesies that "ages hence they will be treasured and studied, in relation to the poems, by the (then) myriad millions of the English-speaking races," they ought certainly to be printed in all future scholarly editions of Wordsworth. As they are given here, however, without the text, their interest is much impaired, and many of them are indigestible morsels. Read, for instance, the following, from one of Mr. Grosart's pages, the notes having reference to "Poems Founded on the Affections":—

"50. A Farewell [IV.].

1802. Composed just before my sister and I went to fetch Mary from Gallowhill, near Scarborough."

"52. *Louisa*. After accompanying her on a Mountain Excursion [VI.].

Town-End, 1805."

"54. *Ere with cold Beads of Midnight Dew* [X.]. Rydal Mount, 1826. Suggested by the condition of a friend."

"56. *'Tis said that some have died for love* [XIII.]. 1800."

The last section of Wordsworth's "Critical and Ethical Works" consists of twelve sets of "Conversations and Personal Reminiscences" by other people, some of them of very slight value, others well known to all students of Wordsworth, and nearly all quite out of place in this publication. Though hardly called for, no objection can be made to the insertion, in

the few pages that they occupy, of the original contributions of Mr. Aubrey de Vere, Lady Richardson, and the Rev. R. P. Graves, but, as Mr. Grosart was not writing a life of Wordsworth, his only excuse for reprinting the rest can be some necessity that was upon him to swell out the whole compilation to twelve hundred and fifty pages. Perhaps one motive for printing some "reminiscences of Wordsworth," however, may have been the opportunity thus afforded him for pointedly excluding others. Thus he justifies himself for passing by De Quincey's 'Recollections of the Lakes,' on the ground that "this book of the little, alert, self-conscious creature, with the marvellous brain and more marvellous tongue—a monkey with a man's soul somehow transmigrated into it—opens and shuts without preserving a solitary saying of the man he professes to honour." He further talks of De Quincey's "personal impertinencies, declarative of essential vulgarity," words that some champion of De Quincey might be pardoned for echoing back. After that, it is not strange that Mr. Grosart should go out of his way to charge Hazlitt with "characteristic insolence and uncritical shallowness and haste," "ignorance and wrong-headedness." "His eyes were spectacles, not 'seeing eyes,' and jaundice-yellow." These are "amenities of literature" more common among Shakespearean than Wordsworthian critics.

We have felt it due to Mr. Grosart's position as a professional editor, as well as to the value of the work he has here undertaken, while indicating the principal contents of his compilation, to point out some of its grossest faults. There remains to us the pleasanter duty of calling attention to some of the good things that he has really, and not merely professedly, "printed for the first time," or recovered from out-of-the-way and inaccessible sources.

Whatever the literary value of the fragment with which the collection opens, its importance in illustrating Wordsworth's early temper is very great. He had just returned from France, where he had learned to be an enthusiastic Republican, when the Bishop of Llandaff published, as an Appendix to a sermon on 'The Wisdom and Goodness of God in having made both Rich and Poor,' an attack on the principles of the French Revolution. Wordsworth wrote, or began to write, an eloquent reply to this tract, remarkable for its dignified utterance of opinions, perhaps more honestly held than carefully thought out. He avowed himself as a disciple of Thomas Paine, apologized for the excesses of the Revolutionists on the ground that they had no choice but to root out once for all the vicious system that had driven them to desperation, and insisted upon the inherent faults of all monarchical systems. The tract shows rather Wordsworth's generous sympathies than his argumentative powers; and it shows most of all his mastery, at the age of twenty-three, of English prose. These sentences are fairly representative of the whole:—

"As from the nature of monarchy, particularly of hereditary monarchy, there must always be a vast disproportion between the duties to be performed and the powers that are to perform them, and as the measures of government, far from gaining additional vigour, are, on the contrary, enfeebled by being entrusted to one hand, what arguments can be used for allowing to the will of a single being a weight which, as history shows, will subvert that of the whole body politic? And

this brings me to my grand objection to monarchy, which is drawn from THE ETERNAL NATURE OF MAN. The office of king is a trial to which human virtue is not equal. Pure and universal representation, by which alone liberty can be secured, cannot, I think, exist together with monarchy. It seems madness to expect a manifestation of the general will, at the same time that we allow to a particular will that weight which it must obtain in all governments that can with any propriety be called monarchical. They must war with each other till one of them is extinguished."

Sixteen years passed, and Wordsworth had not only resolved to be a poet but had written a great number of his best poems, before he ventured on another political pamphlet, unless, as is very likely, he wrote articles or essays in the interval which Mr. Grosart has failed to meet with. 'The Convention of Cintra' was certainly a remarkable treatise for a poet-recluse to write, and though Mr. Grosart exaggerates its value, it is the most important of Wordsworth's prose remains. He had not yet quite shaken off his Radicalism, and, like most other persons, had learned heartily to sympathize with the war against Bonaparte which had grown out of the war against the Republic, when the policy of England in effecting a compromise with France, and to some extent deserting her Spanish and Portuguese allies in the autumn of 1808, induced him to write a fierce and forcible invective against the Convention and its violation, as he held, of "those principles by which alone the independence and freedom of nations can be preserved or recovered." The modern reader of this treatise is not called upon to consider whether Wordsworth was correct in his estimate of the Spanish national temperament—upon which the events of the last half-century have thrown a good deal of light, or of the character of Bonaparte; whether his political philosophy was sound, or whether England would have been justified in devoting all the resources needed for the scanty support of her own starving people, and in risking her very existence as a nation, in a chivalrous effort to build up again the shattered mediævalism of Spain. What they have to note and to admire are the truly poetical fervour and vehemence with which, heedless of all consequences, he insisted on the pursuance of the course that he held to be the right, and the consummate art with which he chose the words most suitable for the expression of his thoughts.

We may quote one characteristic paragraph:—

"How base, how puny, how inefficient for all good purposes are the tools and implements of policy compared with these mighty engines of Nature! There is no middle course: two masters cannot be served. Justice must either be enthroned above might, and the moral law take place of the edicts of selfish passion, or the heart of the people, which alone can sustain the efforts of the people, will languish; their desires will not spread beyond the plough and the loom, the field and the fireside; the sword will appear to them an emblem of no promise, an instrument of no hope, an object of indifference, of disgust, or fear. Was there ever—since the earliest actions of men which have been transmitted by affectionate tradition, or recorded by faithful history, or sung to the impassioned harp of poetry—was there ever a people who presented themselves to the reason and the imagination as under more holy influences than the dwellers upon the Southern Peninsula; as roused more instantaneously from a deadly sleep to a more hopeful wakefulness; as a mass fluctuating with one motion under the breath of a mightier wind; as breaking themselves up, and settling into

several bodies, in more harmonious order; as reunited and embattled under a standard which was reared to the sun with more authentic assurance of final victory? The superstition (I do not dread the word), which prevailed in these nations, may have checked many of my countrymen, who would otherwise have exultingly accompanied me in the challenge which, under the shape of a question, I have been confidently uttering; as I know that this stain (so the same persons termed it) did, from the beginning, discourage their hopes from the cause. Short-sighted despondency! Whatever mixture of superstition there might be in the religious faith or devotional practices of the Spaniards; this must have necessarily been transmuted by that triumphant power, wherever that power was felt, which grows out of intense moral suffering—from the moment in which it coalesces with fervent hope. The chains of bigotry, which enthralled the mind, must have been turned into armour to defend and weapons to annoy. Wherever the heaving and effort of freedom was spread, purification must have followed it. And the types and ancient instruments of error, where emancipated men showed their foreheads to the day, must have become a language and a ceremony of imagination, expressing, consecrating, and invigorating the most pure deductions of Reason and the holiest feelings of universal Nature."

In spite of its eloquence, Wordsworth's treatise on 'The Convention of Cintra' had no effect upon the public, and, though he always took pride in it and looked forward to the time when it should be reprinted and duly valued, its failure seems to have deterred him from other work of the same sort. He continued to take an eager interest in politics, and the temperament that inclined him, as a young man, to sympathize with Robespierre and Thomas Paine, and to join in Quixotic projects with Coleridge, caused him to be something of a socialist all through his life. "I have a great deal of the Chartist in me," he said to Crabb Robinson, only a few years before he died. This temperament led him, at the time of our Poor Law Reform, to protest bitterly against the efforts of the political economists to check the growth of pauperism by rendering it less easy for every idle and improvident person to claim maintenance from the State. He deemed it a good thing that there should be poor people for rich people to practise the grace of charity upon, and, as a necessary corollary, that, if the rich people were not sufficiently endowed with the grace of charity to perform their duty in this respect, it was incumbent on the State,—as representing the rich and well-to-do,—to perform it for them. These and kindred sentiments, however, were expressed rather in his Poems, in his Appendix to the Poems of 1835, and in his letters, than in his political publications. In such writing he did not much engage after 1809. The electioneering addresses by which he opposed Brougham's candidature in Westmoreland in 1818, are properly reprinted by Mr. Grosart, but are of no importance except as showing how completely he had by that time gone over to the Conservative side and how cleverly he could condemn opinions that he had formerly held; and the letter to Bishop Blomfield against Catholic Emancipation in Ireland belongs, happily, to a bye-gone controversy.

Wordsworth's three essays 'Upon Epitaphs' take us into a serene atmosphere, and are of great interest as indications of his frame of mind. This is not, of course, any credential to his powers as a poet, except to very shallow



readers, but one of the most characteristic attributes of his poetry is the religious calm that pervades it, and that pervaded his life after he had passed through his early struggles. The sentiment of the Ode on Immortality was a constant reality to him, and, unless some personal calamity disturbed for a time his ordinary mood, he saw in death nothing but a blissful continuation of life:—

"The sensations of pious cheerfulness, which attend the celebration of the Sabbath day, are profitably chastened" [so surely Wordsworth wrote, not "chastised"] "by the sight of the graves of kindred and friends, gathered together in that general home towards which the thoughtful yet happy spectators are journeying."

Hence his fondness for epitaphs, very different from the taste of ordinary curiosity hunters. He deplored the change of custom by which we no longer bury our dead on the roadside, by the seashore, or anywhere else where they themselves most liked to be in life and were best known, but always in near communion with his Christian goddess, Nature; but wherever the tomb be placed he was anxious that the epitaph should be honest, simple, and of clear import:—

"An epitaph is not a proud writing shut up for the studios; it is exposed to all—to the wise and the most ignorant; it is condescending, perspicuous and lovingly solicits regard; its story and admonitions are brief that the thoughtless, the busy, and indolent, may not be deterred, nor the impatient tired; the stooping old man cons the engraven record like a second hornbook;—the child is proud that he can read it;—and the stranger is introduced through its mediation to the company of a friend: it is concerning all, and for all:—in the churchyard it is open to the day; the sun looks down upon the stone, and the rains of heaven beat against it."

Only good people, he thought, should have epitaphs; let the bad be forgotten:—

"It is such a happiness to have, in an unkind world, one enclosure where the voice of Detraction is not heard; where the traces of evil inclinations are unknown; where contentment prevails, and there is no jarring tone in the peaceful concert of amity and gratitude."

Wordsworth's specimens of the epitaphs that he most admired do not, however, seem to come up to his ideal. This, perhaps, is the best of them:—

Ach! sie haben  
Einen Braven  
Mann begraben:  
Mir war er mehr als viele.

This is on an old couple:—

Not more with silver hairs than virtue crown'd,  
The good old pair take up this spot of ground:  
Tread in their steps, and you will surely find  
Their rest above, below their peace of mind.

This on an infant:—

The babe was sucking at the breast,  
When God did call him to his rest.

That Wordsworth should have undertaken to write 'A Guide through the District of the Lakes' is hardly strange when we remember how he delighted in every nook and corner, highway and bye-way, of the country; and there is no strangeness at all when we note the manner in which he did his work. The reprinting of this charming collection of keen observations on nature and art, and of gossip on quaint country life and personal adventure, ought to give pleasure to every reader. It furnishes an excellent commentary, for the most part unintentional, on Wordsworth's spirit and method as a poet. Its unaffected

style makes it much pleasanter reading than the more ornate essays on political subjects which he had previously written in imitation of the rhetoric of Milton and Burke. Here he is at home with nature, and the aspects of nature which he especially loved.

We have said enough to show the interest of the more important parts of Mr. Grosart's collection. So much as is fairly entitled to be included among Wordsworth's "Prose Works" might more suitably have been given in a single volume, and the other parts will find their proper places when incorporated, condensed, or expanded in a new edition of the "Poems," and in the thoroughly good "Life" that is sadly wanted. Though Mr. Grosart might have done his work much better, he has provided very welcome reading for all admirers of Wordsworth, and much important material for students and future editors to work upon. We should add that the first volume includes an unpretentious little poem addressed to the Queen in 1846, and probably Wordsworth's last bit of writing.

#### BOOK-PLATES.

*Les Ex-libris Français.* Par Poulet-Malassis. (Paris, Rouquette.)

To dilettanti anxious not to follow trodden paths, a new field of research is open in the vast realms of curiosity. It is no question of a morbid fancy like, for instance, the collecting of pipes or of patterns of buttons. The collecting of book-plates goes hand in hand with the love of fine books and of masterpieces of the best engravers. A few gentlemen of Paris—M. Asségat, of the *Journal des Débats*; M. Bilco; the antiquarian bookseller, M. Claudin; M. E. de Rozière, and M. Preux—have been very likely in France the first labourers in this little explored mine of curiosity. Their collections are said to be already extensive and interesting. M. Maurice Tournoux described in the *Anateur d'Autographes* for April, 1872, the book-plates collected by M. Aglaüs Bouvenne. Last year, M. S. I. Siennicki illustrated his work, 'Les Elzévir de la Bibliothèque de l'Université Impériale de Varsovie,' with eighteen fac-similes of the most remarkable book-plates found in the Warsaw University Library. M. Poulet-Malassis now appends to his 'Ex-libris Français,' of which the first issue met with an unexpected success, an album of twenty-four plates, six of which are original and the remainder fac-similes, by a process which the author styles excellent although expensive.

Printers' marks are worth looking for, as a commendation of accuracy or typographical excellence. They are still more useful when they help to show the unstated date of an early or valuable production of the press. Book-plates are, no doubt, more important, because they prove at once that the man of taste, the scholar, the warrior, have thought it worth their while to read, or keep in their libraries the volumes to which their book-plates are affixed. The best way of preventing a valuable book from being badly used or thrown into the waste-paper basket is to clothe it with a decent covering, and it will be found that the volumes bearing the book-plate of a distinguished bibliophile are almost without exception neatly bound.

From an artistic point of view book-plates

are generally superior to printers' marks. When we see, for instance, in the eighteenth century such artists as Bouchardon, Boucher, C. Eisen, Marillier, C. Monnet, Moreau le Jeune, B. Picart, &c., not disdaining to draw or engrave book-plates, collectors of their works will regret that they have not thought before of turning their attention to these modest performances, without which their collections are doomed to remain incomplete.

German and Italian book-plates of the sixteenth century are not rare; but French ones begin to appear only between 1600 and 1650. The first seem to be those of Jean Bigot; Charles de Lorraine, Bishop of Verdun; Melchior de la Vallée, ascribed at first to Callot; and A. Petau, whose MSS., more than a thousand in number, were subsequently bought by Queen Christina of Sweden, and bequeathed by her to the library of the Vatican. Between 1700 and 1789 book-plates were the fashion. We have then the *ex-libris* of President Henault by Boucher, &c. Among the eccentric book-plates are those of Thomas Gueullette, President de Brosses, Louis de Boissy, Grimod de la Reynière, the celebrated "gastronome," Champcenetz, &c. During the French Revolution many a noble bibliophile took good care to alter his book-plate and to replace his coronet by the Phrygian cap of liberty. For instance, Viscount de Bourbon-Busset replaced his arms and title by a mark surrounded by a garland of oak-leaves and the qualification of *citoyen Français*, with the date 1793, while Alexis Foissey exchanged his coronet for the masonic level. Above the Phrygian cap the *conventionnel* J. B. Michaud inscribed in a scroll, "La liberté ou la mort."

An alphabetical list of all the artists who signed the various book-plates ends this well-got-up volume. We regret, however, the author has not completed it, so far as it goes, with a similar index to the collections mentioned. Such a list would have been a considerable boon not only to future collectors of book-plates, but also to the community of bibliophiles.

#### WICKED PHILOSOPHERS.

*An Essay on the Protagoras of Plato, in which a Reply is furnished to some Modern Critics.* By the Rev. G. T. Kingdon, M.A. (Cambridge, Deighton, Bell & Co.)

MR. KINGDON has been reading the 'Protagoras,' and discovered that in the course of the argument in that dialogue Socrates is made to lapse into one of the many forms of utilitarianism. To obviate the misconceptions which such a circumstance must suggest, Mr. Kingdon comes forward to exculpate Plato, by showing that utilitarianism is inconsistent with the doctrine of the 'Philebus' in regard to pleasure, and also with the discussion in the 'Republic,' where human nature is proved to be a system. Admirers of Plato will be glad to learn that this last Platonic conclusion at any rate has been "cordially accepted in our own country by the famous Bishop Butler, one of England's greatest metaphysicians." If there are occasional statements in these pages, which Platonic scholars may feel inclined to dispute, it must be understood that Mr. Kingdon writes with a purpose far beyond any criticism of theirs. His pamphlet, in fact, may be fifty

described as a sort of provisional effort to separate the sheep from the goats of the philosophic world. The sheep are numerous enough, though, unhappily, at the present moment far from strong in intellectual circles and at the Universities, where their chief literary representative just now is said to be Prof. Birks, of Cambridge. Their antagonists would seem to have a genius for "ways that are dark," but Mr. Kingdon nevertheless manages to tell us a great deal concerning their motives, character, and tactics. The common idea about Mr. Mill, for example, is a mere illusion; "he writes as a rhetorician rather than a logician, and often has more regard to effect than to argument" (p. 29). The utilitarian theory is "unscientific"; and, let us add, something worse than unscientific, if Mr. Kingdon is justified in his "fear that it is chiefly put forward with a view to defend man's supposed freedom at the expense of his higher obligations" (p. 34). This being so obviously the case, there is a great deal of reason in one of Mr. Kingdon's concluding remarks, that the Oxford Essays are to be considered as an attempt to accommodate the Christian religion to the utilitarian theory (p. 35). The evil, in fact, appears in a Jesuitical variety of disguises. As it has intruded into the domain of Platonic interpretation, it is high time "to bring back thoughtful minds to a juster view of the fine old Greek philosophy, compared with modern innovations." The late Mr. Grote, it will be remembered, laid considerable stress on the negative side of Socratic teaching; Mr. Kingdon is, fortunately, able to see through Mr. Grote, to whom he administers the following effective castigation:—

"Does it not savour somewhat of insular prejudice and bigotry, to say the least, to propound a view of the whole Platonic philosophy so different from that in which it has hitherto been regarded, and without attempting to conciliate or even consider the opinions of others, who feel the strongest repugnance to such a decision? Is it not to display an independence, which may be thought almost to border on rashness?"

Of Prof. Lewis Campbell, we learn that the philosophy of his books is "quite behind the times"—a remark which *pro hoc vice* is not to be taken to imply approbation. Dr. Jowett, on the other hand, would seem to be an adept at reticence, since Mr. Kingdon confesses that he is difficult to classify: "He inclines," however, "to the negative school, if he does not actually belong to it." When Platonic interpretation tends to fall into such hands, it is reassuring to find that we have still some few safe guides left among us, and that Mr. Kingdon is able to grant his *imprimatur* to the Phædrus of the Master of Trinity.

How far this note of warning will avail, it is hard to say, but it is now quite clear that something must be done to counteract the influences at work "among the younger members of our two Universities." It is just possible that a series of pamphlets, similar to the present, and under the general editorship of Bishop Mackarness, might, in course of time, produce a sensible effect on academical opinion. Mr. Kingdon's style would serve as a model, but a little "Vaticanism" might be introduced here and there with advantage, if translated from the usual ecclesiastical Latin into plain and equally telling English. One cannot too much admire Mr. Kingdon's zeal and courage in entering the arena of learned con-

troversy, when it is so manifest that he is by nature as well as by profession a man of peace, and unfamiliar with the weapons of such a warfare. But it is something to have done what he has done. We need not despair of the Commonwealth, as long as we have in our parishes a reserve force ready to defy Mill and Grote and to meet any number of professors on their own ground.

*The Autobiography of Anne Lady Halkett.*  
Edited by John Gough Nichols, F.S.A.  
(Printed for the Camden Society.)

IN the Diaries of Evelyn, Pepys, and Reresby we possess ample details of the public and private life as this existed in the seventeenth century. But in those valuable works (wanting which our knowledge of the way of life in that century would have been very imperfect) the chief figure is the master of the household and his fellows. The "womankind" cannot be said to be more than lightly sketched in here and there, more in the background than the front. On the other hand, some of the ladies of that time have left histories of their own grave or gay experiences. Lady Fanshawe's autobiography at least affords instruction and excites interest. Lady Rachel Russell's letters are still powerful to excite sympathy. As for Lucy Hutchinson, we not only remember, as Macaulay supposed, what she tells us of herself, but also her picture of the times generally; and her portrait, where there is so much more of shadow than of sunlight, of her husband particularly. These are the chief works by ladies which illustrate the share they had in the public and private joys and sorrows of their time. We might add the Life of Mrs. Godolphin, not, indeed, by her own hand, but by that of her friend Evelyn, and which was edited from his MS., in 1848, by the late Bishop of Oxford—Wilberforce.

In themselves, as a whole, the above volumes form a treasure upon which the possessors may congratulate themselves. Yet they could hardly be pronounced perfect without this autobiography, fragmentary as it is, of Lady Halkett. It contains the home life of a young girl; the loves that grew around her maidenhood; the anxieties that beset a high-spirited damsel with ultra-royal proclivities; and the whole ends with a wedding, like the comedies of the time. Indeed, much of the book reads like a contemporary play, having all the sparkle of the latter without its indecency, and making up for sanctity of wit by clever power of detail, and an occasional pungency which makes a paragraph read like a pleasant epigram. The autobiographer known to us as Lady Halkett was Anne, the daughter of Thomas Murray, tutor to Prince Charles in that prince's boyhood, and subsequently his secretary. Her mother was Jane Drummond; both parents were of gentle blood. This daughter was born in London in January, 1622. A month later the father was appointed Provost of Eton, but he held the office only till April, 1623, when he died. Bishop Williams denounced the nomination of a layman to the Provostship, on the ground that "it carried with it the cure of souls of the parish of Eton." Yet Lady Halkett tells us that, "after my father's death, the prebendaries petitioned to have his place continued to my mother a year, which was never

before granted to any woman; and during her time they all renewed their leases, as a testimony of their respect and desire to give her that advantage." This curious arrangement has escaped the notice of the historian of the Great Schools of England, the late estimable Howard Staunton.

There is some confusion of dates between the Preface and the facts in the text; but we keep to the facts. The widow Murray and her children lived in the then fashionable St. Martin's Lane. "My mother," says Anne, "paid masters for teaching my sister and mee to write, speake French, play on the lute and virginals, and dance, and kept a gentlewoman to teach us all kinds of needleworke, which shows I was not brought up in an idle life." No, indeed, for seldom or never, moreover, was she absent from divine service at five o'clock in the morning in the summer, and six o'clock in the winter. Then follows this picturesque passage:—

"What my childish actions were I thinke I need not give accountt of here, for I hope none will thinke they could bee either vicious or scandalous. And from that time till the year 1644 I may truly say all my converse was so innocent that my owne hart cannot challenge mee with any imodesty, either in thought or behavior, or an act of disobedience to my mother, to whom I was so observant that as long as shee lived I doe nott remember that I made a visitt to y<sup>e</sup> nearest neighbour or wentt anywhere withoutt her liberty. And so scrupulous I was of giving any occasion to speake of mee, as I know they did of others, that though I loved well to see plays and to walke in the Spring Garden sometimes (before itt grew something scandalous by y<sup>e</sup> abuse of some), yett I cannott remember 3 times that ever I wentt with any man besides my brothers; and if I did, my sisters or others better than my selfe was with mee. And I was the first that proposed and practised itt, for 3 or 4 of us going together withoutt any man, and every one paying for themselves by giving the money to the footman who waited on us, and he gave itt in the play-houise. And this I did first upon hearing some gentlemen telling what ladyes they had waited on to plays, and how much itt had cost them; upon which I resolved none should say the same of mee."

Of course, Love crept into those gardens and that home. Young Mr. Howard, son of Lord Howard of Escrick, made suit to Anne, who behaved with dignity, when she found her mother and Lord Howard vehemently opposed to the suit—each having "better fortune" in view, for daughter or for son. The suitor was desperate, and threatened to go to France and turn Capuchin; while the lady was tyrannously used by her injudicious disciplinarian of a mother, who, says Anne, "for fourteen months never gave me her blessing." The poor girl was compelled to receive her sister's woman to share her bed, and act as spy upon her; but there were good souls in the household, three of whom, entirely unrelated, bore the names of Moses, Aaron, and Miriam. Among the incidents of this dramatic episode the following is of a pure dramatic quality. It belongs to a stolen interview between the lovers, at which Anne's sister was present. Mr. Howard had just finished a most impassioned plea:—

"And with that hee fell downe in a chaire that was behind him, but as one withoutt all sense, w<sup>ch</sup> I must confesse did so much move mee, y<sup>t</sup> laing aside all former distance I had kept him att, I sat downe upon his knee, and laying my head neare his I suffred him to kisse mee, w<sup>ch</sup> was a liberty I never gave before, nor had nott then had I nott



seene him so overcome with griefe, w<sup>ch</sup> I endeavored to suppress with all y<sup>e</sup> encouragement I could, butt still pressing him to be obedient to his father, either in going abroad or staying att home, as hee thought most convenient."

Quite as dramatic an interview subsequently took place, Miriam being by to play propriety. The mother had exacted from Anne a promise that she would not again see Mr. Howard. It half broke her heart; and when she reflected that it might wholly break her lover's, she, out of mere compassion, admitted him to come to her, she receiving him with a bandage over her eyes! The whole story is admirably told. No persuasion could move her to marry the man she loved without the consent of her mother, who treated obedience as if it had been rebellion, and taunted her daughter with a malignity that was harder to bear than blows. It is melancholy to relate that the lover proved false, and married another. At the news of his marriage the young lady was disturbed, while her indignant maid, Miriam, gave expression to a wish with regard to the bride which is much less like an angry *soubrette's* speech in a comedy of Congreve, than an awful cursing, after the fashion of a Duchess of Malfy. However, Anne Murray lived to feel that Heaven had fulfilled Miriam's wish, and she was kind-hearted enough to be more than half sorry for it.

After her mother's death, when Anne's will was free, she was touched by the earnest loyalty of a Col. Bamfield, in the service of King Charles, and by his ardently-expressed love for herself. His manner of speech was so extremely virtuous that, says Anne, "I thought myself as secure from ill in his company as in a sanctuary." But suspicion arose that the Colonel had a wife living, and, although witnesses were not wanting who declared they saw her buried, the living wife became an incontrovertible fact. Before this conclusion was reached, Anne Murray was engaged with the Colonel in a cavalier-like service, namely, in aiding the youthful James, Duke of York, to escape from St. James's Palace. They who remember how Lady Morton, in mean attire, succeeded in carrying off Henrietta, the youngest of Charles's children, from Exeter to France, as a little boy, Peter, may not be so well acquainted with some of the details of young James's escape. James had been accustomed to play "hide and seek" with young companions in the garden of the palace, and to hide so long that the seekers had infinite trouble to find him. On the evening of the 20th of April, 1648,—

"After his Highnesse had suped, hee immediately called to goe to y<sup>e</sup> play, and wentt downe the privy staires into the garden, and opened the gate that goes into the parke, treble locking all the doores behind him. And att the garden gate C. B. waited for his Highnesse, and putting on a cloake and periwig hurried him away to the parke gate, where a coach waited yt caried them to y<sup>e</sup> watter side, and, taking the boate that was appointed for that service, they rowed to the staires next the bridge, where I and Miriam waited in a private howse hard by that C. B. had prepared for dressing his Highnesse, where all things were in a readinesse. Butt I had many feares, for C. B. had desired mee, if they came nott there precisely by ten a'clocke, to shift for my selfe, for then I might conclude they were discovered, and so my stay there could doe noe good, but prejudice my selfe. Yett this did nott make mee leave the howse, though ten a'clock did strike, and hee that was entrusted often wentt to the landing place and

saw noe boate comming was much discouraged, and asked mee what I would doe. I told him I came there with a resolution to serve his High<sup>ness</sup>, and I was fully determined nott to leave that place till I was outt of hopes of doing what I came there for, and would take my hazard. Hee left mee to goe againe to y<sup>e</sup> watter side, and while I was fortifying myselfe against what might arive to mee, I heard a great noise of many as I thought comming up staires, w<sup>ch</sup> I expected to be soldiers to take mee, but it was a pleasing disappointment, for y<sup>e</sup> first that came in was y<sup>e</sup> Duke, who with much joy I took in my armes and gave God thanks for his safe arrivall. His Highnesse called 'Quickly quickly dress me;' and, putting of his cloaths, I dressed him in the women's habitt that was prepared, w<sup>ch</sup> fitted his Highnesse very well, and was very pretty in itt. After hee had eaten something I made ready while I was idle lest his Highnesse should bee hungry, and having sentt for a Wood-street cake (w<sup>ch</sup> I knew hee loved) to take in the barge, with as much hast as could bee his Highnesse wentt crosse the bridge to y<sup>e</sup> staires where the barge lay, C. B. leading him; and immediately the boatenmen plied the oare so well that they were soone outt of sight, having both wind and tide with y<sup>m</sup>. Butt I afterwards heard the wind changed and was so contrary that C. B. told me hee was terribly afraid they should have beene blowne backe againe. And the Duke said, 'Doe any thing with mee rather than lett mee goe backe againe,' w<sup>ch</sup> putt C. B. to seeke helpe where itt was only to bee had, and, after hee had most fervently supplicated assistance from God, presently the wind blew faire, and they came safely to there intended landing place. Butt I heard there was some difficulty before they gott to y<sup>e</sup> ship at Graves-End, which had like to have discovered them had nott Collonell Washington's lady assisted them."

The Court did not do much for its best servants. Will Murray came from the court of Charles to die at his brother's house in England, where Anne Murray was also residing; and Will's last words were, "Were I to live a thousand yeares I would never sett my foott in a Court againe; for there is nothing in itt butt flattery and falshood." Subsequently, Anne Murray resided for a lengthened period in the North with Sir Charles and Lady Howard, the latter a friend from early years. In this household there was a chaplain named Nicolls, active in professional duties, and over-busy in things beyond it. He set the two ladies "by the ears" with scandalous insinuations, and he looked more than was necessary after a young lady in the house, the elder of two sisters who were his pupils. The reverend gentleman was suspected by the mistress of the house, "which gave her the curiosity when she wentt out of the dining-roume after dinner, all the company being gone, and remembering shee had left them two together, shee turned backe, and, looking through the crany of the doore, she saw Mr. N. pull her to him, and with much kindnesse lay her head in his bosome." There is much more about this chaplain, who seems to have been an ordained rascal of a very brazen and clever kind. Quieter incidents are recorded, but we are told of an earthquake, so severe in its single shock that the two ladies who were sitting an ell apart had their heads violently knocked together. Anne Murray's further progress was to Scotland, where she found more than one comfortable home during the days of the Commonwealth. She found also an admirer in the person of Sir James Halkett, a widower, of whose daughters she took charge. War came near those comfortable homes, and Anne Murray's life was embittered by the triumph of

Cromwell and his party; but her heart was most afflicted by the sufferings of the neglected wounded on both sides, to whom she proved a ministering angel whom no horror affronting any of the senses could daunt. She states, incidentally, to mark the tyranny of the Commonwealth Government, "All the nobility and gentry had that marke of slavery upon them that none had liberty to weare a sword, only such as served there interest and disowned the King." There was also such respect for the Sabbath that even a murderer might walk abroad on that day exempt from arrest.

With many records of illustrative incidents like the above, we come again to the matter of matrimony. She spiritedly declined to marry Sir James till she had settled her encumbrances and relieved herself from debt. To do this she travelled from Edinburgh to London by the stage-coach, Sir James's footman running by the side of it the whole way to wait upon her! In London, she took up her quarters in Whitefriars (Nigel's Alsatia), "where," she says, "my brother Newton lodging used to bee, and most of those who desired nott to appeare puplicely." Finally, at the age of thirty-four, she married Sir James, and this was how people were married before the Commonwealth had passed away:—

"Upon Saturday the first of March, 1655-6, Sr James and I wentt to Charleton, and tooke with us Mr. Gaile, who was chaplaine to the Countesse of Devonshire, who preached (as hee some times used to doe) att the church the next day, and after super hee married us in my brother Newton's closett, none knowing of itt in the family or beeing presentt butt my brother and sister and Mr. Neale; though, conforme to the order of those that were then in power, who allowed of noe marriage lawfull butt such as were married by one of there Justices of Peace, that they might object nothing against our marriage, after the evening sermon my sister pretending to goe see Justice Elkonhead who was nott well, living att Woolwich, tooke Sr James and mee with her in the coach, and my brother and Mr. Neale wentt another way affoott and mett us there, and the Justice performed what was usuall for him att that time, w<sup>ch</sup> was only holding y<sup>e</sup> Derectory in his hand, asked Sr James if hee intended to marry mee, hee answered Yes; and asked if I intended to marry him, I said Yes. Then says hee, 'I pronounce you man and wife.' So calling for a glasse of sacke, hee drunk and wished much happinesse to us; and wee left him, having given his clarke mony, who gave in parchment the day and witnesses, and attested by the Justice that hee had married us."

This autobiography soon after suddenly breaks off, but we know that Lady Halkett had a happy married life of twenty years, followed by twenty-three years of widowhood. She died in 1699, aged seventy-seven, leaving to literature devotional meditations, with some other contributions, and this autobiography, which has been used in some accounts of her life, and on the publication of which in its original form the Camden Society may be heartily congratulated.

DR. INGLEBY'S 'SHAKESPEARE HERMENEUTICS.'  
*Shakespeare Hermeneutics; or, the Still Lion: being an Essay towards the Restoration of Shakespeare's Text.* By C. M. Ingleby, M.A. LL.D. (Triibner & Co.)

AMONG futile things which should long ago have been consigned to the limbo of vanities, but which yet remain to vex and bewilder, may be counted ninety-nine out of

every hundred Shakspearean emendations. Works written in explanation of Shakspeare are numerous enough to constitute a library of no small dimensions, and their number increases at an accelerating rate. Yet the amount of elucidation that has been obtained from all sources is so inconsiderable as to be scarcely worth computation. It may be doubted, indeed, whether the reader who, dismissing all thoughts of variorum editions, reads straightforward some text of average authority, and accepts such meanings as his own mind suggests and his experience justifies, is not wiser than he who seeks from the smoke of comment to obtain any light of revelation. A score or two of suggestions, at the head of which stand three or four of Theobald, by far the most ingenious of the race of commentators, may be grafted from the mass of preposterous conjecture piled up by successive editors. One such emendation as that of Theobald, "a' babled of greene fields" for "a table of green fields," is enough to vindicate from absolute contempt the entire tribe of commentators. As a rule, however, the commentators constitute a world to themselves, and seem to imagine that to the editor of Shakspeare a licence is conceded that is denied to the editor of Æschylus. An editor of Æschylus usually knows Greek: an editor of Shakspeare often knows but very little English. Although separated from the average commentator by gifts of perception and temper, Dr. Ingleby is still of the race. He is unable quite to resist an inclination towards the conjecture he condemns, or to treat with the amused indifference which they merit the framers of absurd suggestions. If, like Narcissa, whose nature

moderately mild,

To make a wash would hardly stew a child,

he will not condemn his predecessors to the kind of fate heresy in matters of critical opinion is supposed to merit, he will not let them pass entirely scatheless, but will subject them to some form of comic torture.

The volume Dr. Ingleby now issues to the general public has already appeared in the *Jahrbücher* of the German Shakspeare Society. An edition of it has also, we are told, been presented to the London "New Shakspeare Society." What has become of this we know not. It has certainly not been issued to the whole of the subscribers. An unsatisfied demand for the book being still manifested, the author has now for the first time published it in England. Quite incontrovertible are the canons Dr. Ingleby advances, and an observance of them would winnow to a very small heap the mountain of Shakspeare hermeneutics. For twenty years "the text of Shakspeare has been subjected to a process which, for its wholesale destructiveness and the arrogance of its pretensions, is wholly without parallel." At the root of most of the conjecture which is decried as "impertinent and barbarous," lies ignorance of the language which Shakspeare wrote. From a close study of Shakspeare and his contemporaries may be obtained a knowledge of obscure meanings of words which will prove simple and comprehensible passages now supposed to be hopelessly corrupt. In illustration of the extent to which this treatment may be carried, explanations of passages which have puzzled the commentators are supplied. One specimen of these may serve to

indicate the value of the whole. In answer to the information that the players are come, Hamlet says, "The clown shall make those laugh whose lungs are tickled o' the sere." Warburton, Steevens, and Malone are gruelled by the passage, and the last-named writer suggests that the word "sere" might be a misprint for "scene." Passages from contemporary works in which similar phrases are used are quoted by successive commentators, but do not supply a clue to the meaning. From Howard's 'Defensive against the Poyson of supposed Prophecies,' Douce quotes a passage in which the words "tickle of the seare" are used, but fails to grasp any signification they convey. At length from Barret's 'Theorike and Practike of Modern Warres,' comes the information that the "sere" is "the catch in a gunlock, which keeps the hammer on half or full cock, and is released by the trigger." A gun which exploded with a slight touch was thus "tickle of the sere," as are the lungs of those whom the clown's words were to move easily to laughter. This explanation was first suggested in *Notes and Queries*, 4<sup>th</sup> S. viii. 62, and was accepted by the Cambridge editors, and given in the Clarendon Press 'Hamlet.' These authorities are advanced by Dr. Ingleby. In other cases, in which the explanation is not less ingenious, it is now for the first time put forward. Some of Dr. Ingleby's suggestions are difficult of acceptance. An explanation of the Host's speech in 'The Merry Wives of Windsor,' "I will bring thee where Mistres Anne Page is, at a Farm-house a Feasting, and thou shalt wooe her: *Cride-game*, said I well?" is barely within the range of belief, and that of the line in 'Hamlet,' "to take arms against a sea of troubles," is outside it.

Dr. Ingleby is entitled to a prominent place in the ranks of those who have taken up the task of the elucidation of Shakspeare, and his work is one of the most scholarly and important contributions yet made to Shakspearean literature. The quaint second title, "The Still Lion," is taken from a passage in De Quincey, *à propos* of attempted alterations in the text of Milton. "On any attempt," says the author of 'The Opium-Eater,' "to take liberties with a passage of *his*, you feel as when coming in a forest upon what seems a dead lion; perhaps he may not be dead, but only sleeping; nay, perhaps he may not be sleeping, but only shamming." What holds true of Milton does not, of course, hold true of Shakspeare. Milton's text has the authority of a text supervised by its author: Shakspeare's plays are disfigured by the blunders of careless editors and printers. Still the science of critical emendation is a difficult one, and requires more study than most people who meddle with it care to give to the matter.

#### NOVELS OF THE WEEK.

*The Banns of Marriage.* By Dutton Cook. 2 vols. (Sampson Low & Co.)

*With Harp and Crown.* By the Authors of 'Ready-Money Mortiboy,' &c. 3 vols. (Tinsley Brothers.)

UNDER the collective designation of 'The Banns of Marriage,' Mr. Dutton Cook sends forth to the world some half-dozen stories illustrative of the various kinds of blunders

that mankind may make in matrimony and in matrimonial aspirations. There is nothing particularly novel, perhaps, in the picture of an old man "making a fool of himself" by courting a young girl or marrying a young wife, nor is there a striking originality in the idea that marriage for money is a mistake, or that men and women who must needs marry should mate with their equals in rank. In fiction, however, freshness of treatment is often more efficacious than a string of startling incidents; and Mr. Cook has a way of serving up his dishes which gives to well-known viands the flavour of new and not unpalatable delicacies. Of the five or six novelettes comprised in 'The Banns of Marriage,' we scarcely know to which we ought to award the palm; but we can honestly say that there is not one of them, except, perhaps, the last (and luckily that is a very short one), which we could have been content to lay down, even for a brief space, after having once got into the midst of it. Mr. Cook's characters are invariably well marked, and a spirit of banter which pervades his descriptions of men and women is sufficiently kept in check to prevent his sketches from degenerating into mere caricatures. He has a happy trick of jocose metaphor, but uses it at times perhaps a little more than necessary. The stories which form the component parts of 'The Banns of Marriage' would not be generally characterized either as pathetic or as sensational, yet there are touches here and there which show that the author has feeling as well as humour, and there is more than one *dénouement* which may, perhaps, come unexpectedly even on the practised novel reader. Those who would like to pass a few pleasant hours will do well to take up Mr. Dutton's *fasciculus*; but we strongly advise them not to begin (as we did) with the story of 'Mrs. Simcox.'

The heroine of 'With Harp and Crown' has the advantage of most heroines, in that she has some value as an ideal. She is patient, loving, and womanly; an energetic worker in the world, without the cant of strong-mindedness; and faithful to a deep attachment without hysterics or selfishness. Her story is not an uncommon one: she simply finds that the love of men does not bear the test of separation like that of women; her struggle with the world leaves external wounds, which impair instead of enhancing the only beauty for which her hero loved her; and she has to resign the happiest of her hopes in favour of one who has not earned them. In other respects, the story is of average merit. There is something clumsy, to our thinking, in the madness of Chauncey Chacomb; and the doctor, though a vigorous character, is too completely altered for the better by his change of circumstances. Owen, the schoolmaster, is good and genial; the impetuous heartiness of his plans for regenerating society is excellent. Another figure, at the zero point of moral excellence, is the sublime Lillingworth, the hermit of Lowland Street, who "deliberately contemplated the purchase of immortality by the production of clap-trap and sensation memoirs." He is unfortunate in his secretary, a gentleman of the Swiveller type, who "actually permits him to state that Beau Brummel, Count d'Orsay, and Prince Albert were his guests on the same day at the Star and Garter!" On the whole, these are worse novels published weekly.



## OUR LIBRARY TABLE.

DR. P. HATELY WADDELL has edited and Mr. Maclehoose, of Glasgow, has published a book entitled *Ossian and the Clyde, Fingal in Ireland, Oscar in Iceland, or Ossian Historical and Authentic*. This work, which is elegantly got up and contains some fine plates, is devoted to proving Ossian historical and authentic by means, mostly, of arguments based on geography and topography. But, however well the author manages his geographical and topographical facts, the means of turning them to account in the Ossianic question are mainly philological; so the author's success, or the want of it, must depend on his skill and ability as a philologist. These, we must at once confess, are conspicuous by their absence, and the book is a storehouse of etymologies of the Monmouth and Macedon type. Here is one instance out of many (p. 28):—"Thus Carthoon, Cathmol, and Cathlin are personages of importance in Ossian's poems connected with the Clyde, and suggest, without a moment's hesitation, the Cart, Cathcart, and Cathkin." It is just this one thing that Dr. Waddell lacks, namely, the experience now and then of a moment's hesitation. It would have prevented him from perpetrating an etymological appendix at the end of his book, and from speaking of what he calls the 'Chronicles of Eri' and the 'Chronicles of Gaelag' as historical documents. As we consider the work a failure, it would be unnecessary cruelty to proceed any further with the dissection of it. When will writers of Dr. Waddell's stamp learn that even the Ossianic question and Scotch Gaelic fall under the jurisdiction of criticism and comparative philology?

MR. LUKIS's reputation as an archaeologist is so well established, that it seems almost unnecessary to say a word in praise of the *Guide to the Principal Chambered Barrows, &c. of South Brittany*, which he has published through Messrs. Johnson & Co., of Ripon. It is a portable little volume, clearly written, and illustrated by excellent plans. Every visitor to Brittany should take it with him.

MR. JOHN F. MARTENS has just published at Pittsburgh, U.S., under the title of *Typographical Bibliography*, a useful Catalogue of all the books in the English language relating to printing and the cognate arts. It is wonderful to see how many works on the subject have been issued in England and America. This little book ends with a list of periodicals relating to typography. In a year or two there will appear, also in America, a much more comprehensive work, embracing all the books published on this subject in France, Italy, Germany, Spain, &c., as well as those which have appeared in England and America.

WE have on our table *A French Grammar, Part II.*, by F. E. Darqué (Relfe),—*The First German Reader*, by A. L. Meissner, Ph. D. (Low),—*Modern Naval Hygiene*, by Dr. Leroy de Mericourt, translated by J. Buckley (Griffin),—*British Metric Arithmetic*, by I. Gregory (Cassell),—*David Livingstone, LL.D.*, by J. Donald (Newcastle-on-Tyne, Christie),—*Calendar of State Papers, Domestic Series, 1649-1650*, edited by Mary Annie Everett Green (Longmans),—*Norse Mythology*, by R. B. Anderson, A.M. (Trübner),—*The Free School System of the United States*, by F. Adams (Chapman & Hall),—*The Camden Miscellany, Vol. VII.*, (Camden Society),—*Cook's Tourist's Handbook for Southern Italy* (Cook),—*Lectures on Nursing*, by W. R. Smith (Churchill),—*Etymonia* (Samuel Tinsley),—*The Poetical Works of Alfred Tennyson, Vol. V.* (King),—*Songs of the Noontide Rest*, by Lucy Massey (Macmillan),—*Unsichtbare Wächter*, 9 vols., by U. Mels (Leipzig, Günther),—*Deutsche Verfassungsgeschichte, Vols V. and VI.*, by G. Waitz (Williams & Norgate),—*Das Dasein Gottes und das Glück der Menschen*, by Prof. Kronig (Berlin, Stände),—*Opere di Shakespeare*, by G. Carcano (Milan, Hoepli),—and *Questions on the Gospels*, by the Author of 'The Heir of Redclyffe' (Mozley). Among New Editions we have the *Scottish House of Roger*, by Rev. C. Rogers, LL.D. (Printed for Private Circu-

lation),—*A Guide to Ripon, &c.*, by J. R. Walbran (Simpkin),—*Robert's Holidays*, by N. D'Anvers (Low),—*Little Women*, by L. M. Alcott (Weldon & Co.),—*Holden with the Corda*, by Mrs. W. M. L. Jay (Weldon & Co.),—*Jessamine*, by M. Harland (Weldon & Co.),—*Aunt Jane's Hero*, by Mrs. E. Prentiss (Weldon & Co.),—*Stepping Heavenward*, by Mrs. E. Prentiss (Weldon & Co.),—and *The Prince of the House of David*, by the Rev. J. H. Ingraham (Weldon & Co.).

## LIST OF NEW BOOKS.

- Theology.**  
Bisset's (E. C.) *Historic Origin of the Bible*, 8vo. 8/6 cl.  
Bonar's (Rev. A. A.) *Commentary on Book of Leviticus*, 5th edit. 8/6  
In Search of Truth, *Conversations on the Bible*, by Amy, 2/6  
Johnston's (Rev. J. B.) *Ministry of Reconciliation*, cr. 8vo 5/6 cl.  
Jones's (C. A.) *Stories for the Christian Year*, Vol. 5, 2/6 cl.  
Luthardt's (E. C.) *St. John the Author of the Fourth Gospel*, 8vo. 9/6 cl.  
Malan's (C. H.) *Soldier's Experience*, 6th edit. 12mo. 3/6 cl.  
Moody's (D. L.) *Saviour and Sinner*, 12mo. 1/6 swd.  
Morrison's (J. M.) *Memories of Jesus Christ*, 2nd ed. 14/6 cl.  
Morrison's (T.) *Bible Questions*, 12mo. 1/6 cl.  
Reeves's (Rev. J. W.) *Foundation Truths*, cr. 8vo. 3/6 cl.  
Refiner's Fire (The), *Thoughts on Affliction*, selected from 'Leighton Cecil', &c., cr. 8vo. 5/6 cl.  
Rest for the Weary, 16mo. 1/6 cl.  
Storr's (R. S.) *Conditions of Success in Preaching without Notes*, 12mo. 2/6 cl.  
Tate's (Rev. J. S.) *Meditations on the Most Precious Blood and Example of Christ*, 12mo. 1/6 cl. limp.  
Whately's *How to Answer Objections to Revealed Religion*, 12mo. 1/6 cl.  
**Philosophy.**  
Comte's (A.) *System of Positive Polity*, Vol. 2, 8vo. 14/6 cl.  
**Law.**  
Saunders's (T. W.) *Public Health Act, 1875*, cr. 8vo. 10/6 cl.  
**Poetry.**  
Hood's *Poetical Works*, 2nd series, cr. 8vo. 3/6 cl.  
Love Lyrics and Valentine Verses for Young and Old, 5/6 cl.  
**History.**  
Fairholt's (F. W.) *Tobacco, its History, &c.*, new edit. 6/6 cl.  
Johnston's (T.) *Handbook of English History*, royal 8vo. 1/6 cl.  
Milner's (J.) *Church History*, by Stokes, 6 vols. cr. 8vo. 13/6 cl.  
Rennie's (Sir J.) *Autobiography*, 8vo. 12/6 cl.  
**Geography.**  
Burton's (R. F.) *Ultima Thule*, 2 vols. 8vo. 32/6 cl.  
Creighton's (J.) *Over the Borders of Christendom*, 2 vols. 25/6 cl.  
Fogg's (W. P.) *Arabian, or the Land of the Arabian Nights*, 8vo. 14/6 cl.  
Markwell's (J.) *Short Geography*, cr. 8vo. 3/6 cl.  
Martineau's (H.) *Eastern Life*, cr. 8vo. 7/6 cl.  
**Philology.**  
Æschylus, *Prometheus Chained*, with Notes by Paley, 1/6 cl.  
Ingleby's (C. M.) *Shakespeare Hermeneutics*, cr. 4to. 6/6 cl.  
**Science.**  
Blake's (C. C.) *Zoology for Students*, cr. 8vo. 7/6 cl.  
Bruch's (J.) *Manual of Determinative Mineralogy*, 2nd ed. 15/6 cl.  
Dana's (J.) *Manual of Geology*, 2nd edit. 8vo. 21/6 cl.  
Dana's (J.) *System of Mineralogy*, 5th edit. royal 8vo. 42/6 cl.  
Dana's (J. D.) *Geological Story Briefly Told*, cr. 8vo. 7/6 cl.  
Gordon's (A.) *Treatise on the Fracture of the Lower End of the Radius, &c.*, 8vo. 5/6 cl.  
Half-Hours with the Animals, royal 16mo. 5/6 cl.  
Murphy's (J. G.) *Commentary on the Book of Psalms*, 15/6 cl.  
Nicholson's (H. A.) *Introductory Text-Book of Zoology*, 2nd edit. cr. 8vo. 3/6 cl.  
Trowbridge's (J. T.) *Young Surveyor*, 12mo. 5/6 cl.  
Watson's (W. S.) *Diseases of the Nose, &c.*, 8vo. 13/6 cl.  
Wilson's (E.) *Lectures on Dermatology*, 1874-5, cr. 8vo. 10/6 cl.  
Wonders of the Physical World, cr. 8vo. 3/6 cl.  
Wonders and Beauties of Creation, new edit. cr. 8vo. 3/6 cl.  
**General Literature.**  
Ainsley's (T. L.) *Guide to Local Marine Board Examination*, 32nd edit. 8vo. 6/6 cl.  
All the Year Round, new series, Vol. 14, 8vo. 5/6 cl.  
Andersen's (H. C.) *Fairy Tales*, 8vo. 7/6 cl.  
Arthur's (T. S.) *Anna Les*, cr. 8vo. 3/6 cl.  
Ballantyne's *Miscellany: The Pioneers, Story of the Rock, Wrecked but not Ruined*, 18mo. 1/6 each. cl.  
Beauty and the Beast, an old Tale new Told, by E. V. B., coloured illustrations, royal 8vo. 12/6 cl.  
Beeton's *Universal Etiquette Book*, cr. 8vo. 3/6 cl.  
Beeton's *Shilling Etiquette Books for Gentlemen, Ladies, and Families*, 12mo. 1/6 each. bds.  
Brave Nelly, by M. E. B., 16mo. 1/6 cl.  
Clarge's (K. L.) *Lady Louise*, 3 vols. cr. 8vo. 31/6 cl.  
Davillier's (Baron Ch.) *Spain*, illust. by G. Doré, imp. 4to. 63/6 cl.  
Dawson's (J. W.) *The Dawn of Life*, cr. 8vo. 7/6 cl.  
Douglass's (J. D.) *Shooting, its Appliances, &c.*, cr. 8vo. 10/6 cl.  
Garvagh's (Lord) *Pilgrim of Scandinavia*, cr. 8vo. 10/6 cl.  
Hall's (S. C.) *Digging a Grave with a Wine Glass*, 16mo. 1/6 cl.  
Haveragall's (F. E.) *Under the Surface*, cheap edit. 32mo. 1/6 cl.  
Jay's (W. M. L.) *Holden with Corda*, 12mo. 3/6 cl.  
Jean's (J. S.) *Jubilee Memorial of the Railway System*, 7/6 cl.  
Johnson's (J.) *Clever Girls of our Time*, new ed. cr. 8vo. 3/6 cl.  
Jules Verne's *Library: Journey to the Interior of the Earth, English at the North Pole, Five Weeks in a Balloon, Ice Desert*, 12mo. 1/6 each. swd.  
Kingston's (W. H. G.) *Half-Hours with Kings and Queens of England*, imp. 8vo. 10/6 cl.  
Kingston's (W. H. G.) *South Sea Whaler*, cr. 8vo. 5/6 cl.  
Land of the Lion, *Stories of Adventures in Africa*, 5/6 cl.  
Lathley's (Mrs.) *Story of Stories*, cr. 8vo. 3/6 cl.  
Literary Curiosities, &c., cr. 8vo. 3/6 cl.  
Macaulay's *Reviews, Essays, and Poems*, cr. 8vo. 3/6 cl.  
Michelet's (J.) *The Sea*, royal 8vo. 10/6 cl.  
Miss Grey's *Text, and How it was Learned*, 18mo. 1/6 cl.  
My Darlings' Album, small 4to. 5/6 cl.  
Oliphant's (Mrs.) *John, a Love Story*, new edit. 12mo. 2/6 bds.

Once a Week, 4th series, Vol. 2, royal 8vo. 6/6 cl.  
Only a Beggar Boy, 18mo. 1/6 cl.  
Out of the Mouth of the Lion, &c., cr. 8vo. 3/6 cl.  
Peep Show, Vol. 2, royal 8vo. 3/6 bds.  
Read's (S.) *Leaves from a Sketch-Book*, fcap. folio, 25/6 bds.  
Taylor's (L.) *Transmission of Ancient Books to Modern Times*, new edit. 12mo. 3/6 bds.  
War Office List, 1875, 4/6 cl.  
Woodgate's (W. B.) *Oars and Skulls, and How to Use Them*, 12mo. 3/6 cl.  
Wordsworth's (W.) *Prose Works*, edit. by Rev. A. B. Grosart, 3 vols. 8vo. 42/6

## THE PRINCE OF WALES'S VISIT TO INDIA.

THE visit of the Prince of Wales to India has already led a Sanskrit poet, looking forward to the appearance in "Vishnu-land" (as Mr. Browning calls Hindustan) of His Royal Highness, to exclaim in the forefront of a number of sonorous *slokas*, "He comes to us, the latest Avatâr, and the brightest!" However this may be, a "grievance-literature" is rapidly springing up, created by wealthy native grumblers, who can pay a fine price and so secure fine literary work. It is rumoured that a certain fallen nawâb has paid half a lakh of rupees for a huge petition stating his wrongs to the Prince when he appears! This is one of the things the Prince has to look forward to, but there are others that are also tolerably formidable.

The population of India is said, in general terms, to be 200,000,000. Recently, in their speeches out of Parliament, Mr. Bright, Sir Wilfred Lawson, and others, have alluded to the "two hundred millions of our Indian subjects" as a matter of course. The real number of our subjects in India—those directly and indirectly under our rule—is, in every probability, considerably more than 350,000,000—nearly double of the conventional estimation. Of these, perhaps about 3,500,000—of course, the vast majority of them children—are now being, in some part and in various ways, recipients of education (vernacular or Anglo-vernacular) under our Government, or their schools are in some measure fostered or simply recognized by it. Many of the teachers are employed by native princes, or are independent adventurers, or men on whom the duties of schoolmaster to the children of village ryots fall in accordance with hereditary custom, or are missionaries and their properly-trained missionary agents. Much of the education given, especially that imparted by native schoolmasters, is unfortunately of the feeblest and most faulty description. Yet, all this being allowed for, the fact still remains that, on the average, two millions of persons are said to be taught daily in Hindustan, and from all accounts, this number is under-estimated, not over-rated. We hear from India that it is likely that quite a million of school children will present themselves before the Royal visitor, and be disappointed, together with their fathers, relatives, caste-folk, and the rest, if the Prince will not examine them class by class, or at least "look at them," hear their being catechized by their masters (too often, no doubt, by being asked questions set before hand!), and deign himself to receive, by the conventional touching process, presents from them of sweetmeats, garlands, and fruit. It is, of course, known that the Prince of Wales will only visit, during his tour through India, certain centres of Hinduism, and, consequently, of educational enterprise; but "whosoever the carcass is, there will the eagles be gathered together." Our politicians should ponder over the fact that to-day the boy of fifteen is, in India, better educated, has in some respects, wider knowledge of the true state of affairs of the world, and knows more of the real status and character of the Heir Apparent to the British Empire, than his father, who too frequently thinks that at every solar eclipse the sun is swallowed up by a serpent, that the earth is girdled by seven oceans, and that a chaplet of white oleander blossoms placed on the *linga* or phallic emblem of divine creative power in his favourite temple, will infallibly cure him of tooth-ache or lumbago!

Sir Bartle Frere appears to be crotchety on the subject of native music. He must have heard some exceptionally good Hindu minstrelsy whilst

he was Governor of Bombay, for he wishes the Prince to hear at least half a dozen native concerts—rumour considerably multiplies the number. Indian caves, such as those of Elephanta and of Ellora, are to be lit up with lime-light—not a bad idea; there are to be grand nautesches; Hindus are to sing in their usual vociferous manner, no doubt, and accompanied by their wonted tom-toms; the Prince of Wales is to be made duly acquainted with the famous Mohammedan "Tāza-bi-tāza"; and little durbars—great ones if only the Nizam of Hyderabad will present himself at Ellora, and the new Baroda Guikwar at Elephanta—are to be held near the caves; and on each occasion, after all is over, Canon Duckworth, as Chaplain to the Prince, will, doubtless, celebrate Evensong! Each will, taken as a whole, be a day composed of somewhat incongruous ceremonies. Hindu "music" is chiefly distinguishable from European music in that it is mainly composed in half-notes; technically speaking, it is composed in the "chromatic" scale, and not in the "diatonic," as European music is. There are hardly any, if any, really old native books on the art of music. There is, however, a comparatively new Hindustani one. The first sentence the work contains will probably suffice as a specimen. "Music," gravely says the author, "is the painfully-acquired art of speaking very loudly in a shrill voice!"

In many parts of India the leaf of the palmyra-palm is still commonly used as paper, and letters are even now sent through the post-offices written on palm-leaves, rolled neatly together. This is especially the case in Orissa, in the Gond country, and in the extreme south of India. On some of the finer of these palm-leaves (on which the writing is all a species of engraving performed with a sharp iron style) very good specimens of English copper-plate writing have been executed by Hindus. The Prince of Wales will be presented with samples of this curious art of leaf-caligraphy, as also with silver-inlaid iron styles of the best Indian manufacture. These engraved palm-leaves, with silver styles, jewelry, and the famous ivory carving of Trivandrum, will, it is understood, form part of the presents of the affable Rajah of Travancore to the Prince of Wales when they meet at Madras. There is a royal monopoly of ivory in Travancore, where ivory-carving is carried to a greater perfection, perhaps, than in any other part of India. Some of the best palm-leaf writing, too, is executed at Nagercoil, in South Travancore. The silver work of Cochin rivals that of Cuttack, in the north; but south Indian styles far surpass any others; and some of the finest designs and workmanship, inlaid and otherwise, are many centuries old. "Cadjan" leaves, on which writing is preserved, if possible, even better than on vellum, have been known to stand very rough usage fully eight centuries. The art of writing rapidly on palm-leaves with the sharp style, which is held in the right hand by the thumb, with the little finger as fulcrum, in a most constrained position, is rarely acquired by Europeans.

We have already spoken of the presentation intended by the Prince of Wales of Oriental works to eminent native scholars in India and Ceylon, but a word of warning to those entrusted with the selection of these gifts may not be unreasonable. It is feared that, in the choosing of the books, there has been a want of judgment shown, and that, while certain works of undoubted interest, and of value especially to the Orientalist, have been deservedly selected, other books have been strangely left out in the cold. It is better for all parties concerned that notice be taken of this matter now and in time. It would be even preferable that there should be no presents of books than that the Royal visit should be made the occasion of heartburnings amongst scholars. We learn, on undoubted authority, that the collection of books which the Prince of Wales takes out to present to the rajahs and princes of India will be a truly magnificent one, and larger tenfold than it was at first intended it should be; thus it will be all the greater pity if it is marred by any small blemishes. We may mention, whilst on this subject, that of

Colonel Buckle's translation into English of M. Rousset's splendid work, 'L'Inde des Rajahs,' the Prince will take out with him to India no less than fifty copies, for presentation to native noblemen.

The so-called "real character" of the Prince's visit has been discussed pretty well *ad nauseam* already in the Indian press, both Anglo-Indian and vernacular, French and Portuguese. It is described as mainly political by nearly every vernacular paper of note, and this alleged political character of the visit is, in one instance, thus alluded to by a native journal:—"We will let our readers into a secret: the royal visit is simply a literary one! Do our readers believe this? We do, as much as we believe Premier Disraeli, that his visit is a purely social one, as distinguished from a political! Mr. Disraeli is a very clever man, and a few of us are also clever enough to be members (though we knew it not) of the 'Lost Tribe' (sic). But it would be easier to persuade Bengalese that the Prince of Wales came out here to write a book of travel than to make them imagine that he comes out as anything else than the future Emperor. But we easily see Mr. Disraeli's motive. We always appreciate him, and his 'Lothario' (sic) is being translated widely." Another Indian vernacular journal, the *Budha Sudhakara*, gravely alludes to the fact that the Indian visit of the Prince is not undertaken from "literary" motives. A Parsee paper is said to hope that "The Prince of Wales will follow the example of the Shah of Persia, and publish a valuable diary of his stay in the Eastern climate. We shall read it with pleasure." We should think so!

Several Lives of the royal family are already appearing in India. A Life of Her Majesty, elegantly written, but disgraced by bad woodcuts, which give the Queen the complexion of an Indian begum, has appeared in Tamil, and two Bengali and one Gujarati pamphlets have been published, giving, in epitomized form, histories of the Prince of Wales's life.

The Prince, it has been announced, will visit the southern borders of the Kashmir territory, with its capital Jummoo. It will be remembered that the other day we reviewed Mr. Drew's work of this part of the Himalayan range. Mr. Drew makes several allusions to the rock-inscriptions, monoliths, and mountain-sculptures of Kashmirian sacred localities. It was intended by the Rajah of Jummoo to have presented a fine monolith supposed to be of peculiar value (because of its ancient and sacred character) to the Prince of Wales during his visit to his capital, but the Rajah has been dissuaded by the advisers of the Viceroy, perhaps because the stone is considered to be really worth little, has been photographed after examination by General Cunningham, is not so ancient or curious as Kashmirians suppose, and is unfortunately extremely weighty. It has rightly been thought that the Prince of Wales, during his visit to the East, should not encourage native potentates to present him with "historic remains," each of them a few tons in weight! In some ways, however, it is a pity that the Prince of Wales will have to refuse many presents simply because of their weight. There are large historic stones of India which set up in the principal squares of London would remind men that we have a vast and ancient empire in the East. At present, how many stately objects are there in London to recall to the mind of the passer along its streets that Her Majesty is not only Queen of Great Britain, but also Empress of Greater Britain? Once more we learn the Viceroy of Egypt will offer to this nation, when the Prince of Wales passes through the Suez Canal, one of the two great obelisks of Alexandria, vulgarly called "Cleopatra's Needles." But the offer will be refused. Those priceless granite monuments are "too heavy" for the wealthiest city of the wealthiest country in the world to accept as a gift! In the same manner the Prince of Wales will be unable to bring back with him from his tour in India rare pieces of Mohammedan mosaic work, desks and tables formed out of the finely chiselled precious stones

of Banda and Kirwee, the gem-inlaid marble screens of Delhi, and the wonderful collections of petrified woods which are to be found in many parts of India.

#### THE REMONSTRANTS' LIBRARY AT AMSTERDAM.

In these days of historical research, in which so much is being done to bring forgotten documents to light, and to point out the sources from which may be derived a true and full notion of the life and thought of past times, we may do some service by calling attention to a splendid collection of documents which we lately had occasion to spend a few days in exploring, and of the contents, if not of the existence, of which so little is generally known that they appear to have been ignored even by Mr. Motley, the historian, of all others, who might have been expected to make use of them.

The collection, comprising several thousand documents, arranged in over three hundred portfolios or bundles, is lodged in an upper chamber of the most modest-looking, though not the smallest, of the three or four dozen churches in Amsterdam. An observant visitor might pass several weeks in the quaint old city without ever noticing, on the left-hand side of the Kaisersgracht, not far from its entrance into the IJ, the Remonstrantch-Gereformeerde Kerk. This church, however, has a remarkable history. Those disciples of Arminius who were called Remonstrants, because of the famous Remonstrance against certain Protestant dogmas which they addressed to the States General of Holland in 1610, and were, consequently, anathematized by the charitable majority at the Synod of Dort in 1619, and very cruelly persecuted during the next few years, began to hold their own in 1630, and the building of the Remonstrants' Church in Amsterdam was their first bold declaration that they intended to propound their very simple doctrines in defiance of all opposition. Simon Bisschop, better known as Episcopius, was their first pastor, and the first professor of the Remonstrants' Seminary that was founded in connexion with the Amsterdam church in 1634. He was especially a theologian, and by him this sect of Dutch Unitarians, whose only dogma was one rejecting all dogma and insisting that every Christian must elaborate his own Christianity by unbiassed study of the Bible, was really organized; but he was a friend of politicians and students of literature and science as well as of theologians, and he and his successors did much to make Amsterdam a great centre of intelligent thought during the ensuing century. The letters addressed to them, and other manuscripts collected by them, formed the nucleus of the Remonstrants' Library, which, though its manuscripts are of greatest importance, is in bulk chiefly composed of printed volumes of theological literature. These are of great value to special students, but neither they nor the theological manuscripts need be here described.

The miscellaneous letters and papers illustrating seventeenth century history and biography are of most general interest. Thus in one bundle we have no fewer than 690 letters written between 1621 and 1645 by Hugo de Groot, and 21 written by his excellent wife, Maria van Reigersberg; another bundle contains 284 letters addressed to him and to his wife; and a great number of other letters, besides several very important manuscripts, are scattered about in other bundles. Need we remind our readers that De Groot was the great Grotius, the author of 'De Jure Belli et Pacis,' and of other works, like the 'De Veritate Religionis Christianæ,' whose fame is almost eclipsed by the renown of his splendid contribution to the science of jurisprudence? Grotius became a disciple of Arminius soon after he began to distinguish himself as a Leyden student at the mature age of twelve. He was afterwards a friend of Episcopius, and an unattached and rather timid Remonstrant to the end of his long life. He was an author of whom Europe was proud before 1601, when, aged eighteen, he was appointed historiographer of Holland. He was the trusted friend and adviser of John of Barneveld all through the time during which, as Mr. Motley has related in



his latest work, that patriot was endeavouring to retain for the Dutch Netherlands the national greatness that had been won for them by William the Silent; and one of the romantic episodes of modern history tells how, in 1621, after two years' imprisonment, following the public murder of his friend, his brave wife procured his escape by packing him up in a box and passing him off as a cargo of heavy Arminian literature. During the next four-and-twenty years he was chiefly resident in Paris, for half of the time as a private exile from his ungrateful country, for the rest as ambassador of Queen Christina of Sweden. Nearly all the documents concerning him in the Remonstrants' Library are subsequent to his enforced departure from Holland, but they furnish minute and very important illustrations of his life and connexions during its period of greatest literary activity and of most active participation in public affairs, the period of the Thirty Years' War and other preludes to the long effort of Louis the Fourteenth to bring the whole of Europe under a political tyranny that was to reproduce all the vices of Roman Caesarism and a religious thralldom in which were to be perfected all the vicious designs of the Papacy. The life of Grotius has been set forth at some length by Brandt and others, but it might very properly be written anew by help of the immense collection of manuscript material at Amsterdam.

The name of Gerard Voss, or Vossius, is less famous than that of De Groot or Grotius, but he was one of the greatest philologists and theologians of the seventeenth century, and did more, perhaps, than any earlier worker to bring about the modern reform in classical studies. The Remonstrants' Library contains seven large bundles of letters written by and to him, and no fewer than seventy-eight parcels of his manuscript writings, many of which have never been published. Other parcels contain illustrations, more or less copious, of the lives and work of other Dutchmen eminent in their day, and, even if the men themselves have been almost forgotten, of value as throwing light on the literary, religious, and general history of the seventeenth century. Here also are specimens of the correspondence of many writers and thinkers in whom English students are particularly interested, among whom may be named Isaac Casaubon, Dr. Henry More the Cambridge Neo-Platonist, his friend Ralph Cudworth the father of the English Latitudinarians, Gilbert Burnet, Richard Bentley, Bishop Berkeley the Idealist, Joseph Addison, and, most important of all, John Locke. Englishmen were brought into close relations with the Dutch Remonstrants by two famous professors at the Amsterdam seminary, in the latter part of the seventeenth century, Jean Le Clerc or Clericus, and Philip van Limborch. Limborch was a grand-nephew of Episcopius, and perhaps the most profound theologian of whom the sect can boast. Le Clerc, though also a theologian, was especially a critic.

Le Clerc's work and temper were cosmopolitan. A native of Geneva, he resided for a short time in England, and ultimately, while still a young man, settled down as professor of philosophy, *belles-lettres*, and Hebrew at Amsterdam. There, in 1686, he started his *Bibliothèque Universelle et Historique*, two years after his friendly rival, Pierre Bayle, had begun to publish from Rotterdam his *Nouvelles de la République des Lettres*. He was a more amiable, if not a more able man than Bayle, and their two magazines, the *Nouvelles* and the *Bibliothèque*, were the pioneers of modern critical journalism—not quite the first experiments in "reviewing," there having already been established the *Journal des Savants* at Paris and the *Acta Eruditorum* at Leipzig, but the first of real importance. When Le Clerc's *Bibliothèque Universelle* came to an end, it was followed by his *Bibliothèque Ancienne et Moderne*, and that in turn by his *Bibliothèque Choisie*; and thus, before his death in 1730, when he was nearly eighty years old, he had not only done more than any other man to open out a new and very important province of literature, but had made friends with

nearly all, enemies of only a very few, of the learned men in Europe who were contemporaries with him. The Remonstrants' Library contains ten great bundles of his correspondence, only small portions of which have been published, and which throw many streams of light on English literary and philosophical history, besides seventeen other bundles of his manuscripts, many of them as yet unpublished. One very interesting document which was formerly in this collection has disappeared from it, being Sir Isaac Newton's 'Letters on Disputed Texts.' Newton, anxious to make his contribution to the Unitarian controversy, but very anxious to do so anonymously, had asked Locke to get his letters translated into French, and so published in Amsterdam. Locke, accordingly, transmitted the manuscript to Le Clerc, and Le Clerc was about to do as he was requested when Newton, for some unexplained reason, countermanded the publication, and the letters were concealed in the Remonstrants' Library till 1754, when an incomplete version of them appeared.

Limborch had not such wide sympathies as Le Clerc, but he maintained vigorous and extremely interesting correspondence with several famous Englishmen, and, thanks to his methodical habits, these letters, sufficient to fill several volumes, have been preserved with wonderful completeness at Amsterdam. Selections from his correspondence with Locke occupy 240 pages of a volume published in 1708 with the title 'Some Familiar Letters between Mr. Locke and Several of his Friends.' The originals of these are at Amsterdam; and the substance of a great number of other letters which have never been published, and which furnish much fresh information about Locke's biography, will, we understand, be given to the world this autumn, along with other illustrations of Locke's life which the Remonstrants' Library affords. Locke, having spent more than five years in Holland, formed very close friendship with both Limborch and Le Clerc, which lasted to the end of his life. It was to Limborch that he addressed the famous 'Epistola de Tolerantia,' which, afterwards translated into English as 'A Letter concerning Toleration,' was the first of his published works, with the exception of some articles contributed by him, while he was in Holland, to Le Clerc's *Bibliothèque Universelle*, as the papers at Amsterdam show.

There is not much of general interest in the Remonstrants' Library illustrating the times subsequent to those of Limborch and Le Clerc. Very few additions appear to have been made to it during the past century and a half, and the Remonstrants are now only an insignificant community in Holland, all that remains of the once famous seminary at Amsterdam having lately been removed to Leyden. But the old library occupies part of its deserted premises, and its very courteous curator, Dr. J. Tiedeman, gives a hearty welcome to any stray inquirer as to its hidden treasures. F. B.

#### CELTIC OR GAELIC WORDS IN SHAKESPEARE AND HIS CONTEMPORARIES.

##### II.

*Fap*.—Bardolph, in the 'Merry Wives of Windsor,' says,—

Why, sir, for my part, I say the gentleman had drunk himself out of his five senses (senses), and being *fap*, sir, was, as they say, cashiered.

Nares thinks that *fap* was probably a cant term, which, however, he could not find in any glossary. Messrs. Halliwell, Wright, Stanton, and others, consider it to mean "drunk," but as Bardolph has just previously used the word "drunk," it seems right to attribute some different shade of meaning to it. This is supplied by the Gaelic *faob*, a lump, a protuberance, a swollen mass—whence, to say of the man that he was *faob* or *fap*, was to imply that he was swollen out with drink—or, in the slang of the present day, that he was *tight*.

*Fig*.—The modern expression, "I don't care a fig," was, in Shakespeare's time, a *figo*. As where, in 'Henry V.,' Pistol exclaims to Fluellen,—

A *figo* for thy friendship.

The word "fig's-end" appears in Withall's 'Dictionary,' 1634, as "a thing of small value," on which Nares observes that "figs were never to common in England as to be proverbially worthless." The word "fig," in the sense currently accepted, is a corruption of the Celtic *fuigh*—a worthless remnant, a paring, whence, in the same language, *fuighleach*, remnants, parings, refuse, rubbish.

*Gelt*.—This word is employed by Spenser, in a sense, says Nares, "which is unexplained".—

Which when as fearful Amoret perceived,  
She stay'd not th' utmost end thereof to try,  
But like a ghastly *gelt*, whose wits are reaved,  
Ran forth in haste with hideous outcry.

Faerie Queene.

On this, Nares remarks that "Church and Upton define *gelt* to mean a castrated animal, but why should Amoret be so compared? And why should loss of wits be attributed to such an animal?" The explanation is that *gelt* does not come from *geld* to castrate, but is derived from the Gaelic *geillte*, a coward, who has yielded to fear—from the verb *geill*, to submit, to yield.

*Gear* or *Geer*.—This obsolete word is explained by Nares to mean "matter, subject, or business in general: often applied to dress." It occurs in Shakespeare three times:—

But I will remedy this *geare* ere long,  
Or sell my title for a glorious grave.

Henry VI. Part II.

Will this *gear* ne'er be mended?

Troilus and Cressida.

There's goodly *gear*!

Romeo and Juliet.

Johnson derives *gear* from the Anglo-Saxon *gyrian* to clothe, but the sense is not applicable to the Shakespearean quotations. The Lowland Scotch "*gear*" means either money or accoutrements. If the word be from a Celtic root, as is probable, it means a stroke of fortune;—from the Gaelic *gearr*, a cut, a stroke; and *gearrag*, fortune, fate, destiny. This explanation exactly suits the sense in 'Henry VI.' and 'Troilus and Cressida,' and is not contradictory of that in 'Romeo and Juliet.'

*Gramercy*.—This phrase is usually supposed to be a corruption and abbreviation of the French, *grand merci*, "great thanks," which, however, the French do not use. Johnson derives it from the English "grant me mercy." Chaucer has "grand-merci" in the Prologue to the 'Canterbury Tales,' but Shakespeare uses the abbreviation "gramercy":—

God bless your worship—*Gramercy*! wouldst thou ought with me?  
Merchant of Venice.

In another passage he has it in the plural form:—  
*Gramercies* Traio—well dost thou advise.

Taming of the Shrew.

There is a long string of quotations in Nares, from all of which, from Chaucer downwards, it would appear that this word was understood by English writers as derived from the French, in which language, however, as already stated, the words "grand" and "merci" are not employed in combination, or in the form of an exclamation as in English. A very similar exclamation was common in Britain before Saxon or Norman invaded the island—the same that may be heard to this day among the Gaelic speaking people of Ireland and the Highlands of Scotland, and used especially by women as a term of endearment,—*gradh mo cridhe*—pronounced *gramachree* or *gramochree*, and meaning "love of my heart." There is a favourite Irish song of this name; and the syllables might, to writers knowing nothing of Gaelic, and a little of French, sound very like the two French words which have been so generally considered the origin of the phrase.

*Hey, Haydigy, Heydegues*.—The first of these words appears to be an abbreviation of the second or third. They all signify some kind of rural dance once well known in England:—

I will play on the labor to the worthies, and let them dance the *hey*.—*Love's Labour's Lost*.

Nymphs that danced the *haydigues*.

Broom, *Britannia's Pastorals*.

Dance many a merry round, and many a *heydeguy*.

Drayton's *Polyolbion*.

No one who has ever seen a Highland Fling, or the Reel of Tulloch, or Tullochgorum, well danced, and heard the exultant shouts or whoops of the

dancers as they become excited by the music, will fail to recognize the possible etymology of these obsolete English words in the Gaelic *aite*, joyful (whence hoity), and *geisg*, or *giasg*—a shout. With the elision of the guttural final *g*, which is alien to the English tongue, these words would be *aite-geis*, or *aite-gies*, only wanting the aspirate, which never commences a Gaelic word, to be identical in pronunciation with the English.

**Kidney.**—This slang word was as much slang in the days of Shakespeare as in our own. He makes Sir John Falstaff say, in the 'Merry Wives of Windsor':—

Think of that! A man of my kidney! think of that! That am as subject to heat as butter.

The use of this word, says Ayscough, seems to have arisen from Shakespeare's phrase, "a man of my kidney," where Falstaff means "a man whose kidneys are as fat as mine; a man as fat as I am."

The most recent Slang Dictionary, that of Hotten, repeats the error of Ayscough, and says that two of a kidney, means "two persons of a sort, or as like as two peas—resembling each other like two kidneys in a bunch." But the word is not derived from the English *kidney*—one of the organs that secrete the urine—but from the Gaelic *ceudna* (keudna), sort, kind, description; so that when Falstaff says a man of his kidney, he simply means a man of his "sort."

**Land-damn.**—This word, or combination of words, is used in the 'Winter's Tale.' Its meaning has excited much controversy, without leading to any satisfactory explanation. Antigonus says to Leontes, who doubts the honour of his wife:—

You are abused, and by some putter-on That will be damned for it! Would I knew the villain, I would land-damn him!

Here a pun is evidently intended—the villain shall not only be damned, but land-damned. Mr. Staunton says that the passage "may almost with certainty be pronounced corrupt," and adds, "that the only tolerable attempt to extract sense from it, is that of Rann, who conjectured that it meant condemned to the punishment of being built up in the earth, a torture mentioned in 'Titus Andronicus,'—"Set him breast deep in the earth, and fannish him."

"Dr. Johnson," says Nares, "interprets land-damn as, I will damn him, or condemn him, to quit the land. Sir Thomas Hanmer derives it from *lant*, urine; and explains it, to-stop his urine, which he might mean to do by total mutilation; and there is this to be said in favour of his explanation, that it suits with the current and complexion of the whole speech, which is gross with the violence of passion, and contains indecent images of a similar kind. Dr. Farmer's conjecture of 'laudanum him,' in the sense of to poison him, has no probability to recommend it."

One of the latest aids to the controversy which the word has excited, has been contributed by Mr. Wedgwood, in *Notes and Queries* of the 3rd of July last, but though that well-known philologist has directed much attention to the Celtic and Gaelic roots of the English language, he has failed to search in the right quarter for the true meaning of *land-damn*, which he thinks ought to be read *landann*, adding "it is hardly doubtful that 'landan,' like *randan*, or *rantan*, is a mere representation of continued noise. The name of *landan*, we are told, was given, in the Midland Counties, to a *charivari* of rough music, by which country people were accustomed, as late as forty years ago, to express their indignation against some social crime, such as slander or adultery." Possibly in an earlier time, the popular indignation displayed itself in a more vigorous manner than by rough music, and took the shape of rough blows. *Land-damn* is not a corruption of *landan*—but *landan* is a corruption of the older word, of which the roots are the Gaelic, *lann*, the penis, or pizzle of an animal; and *damm*, a bull, or stag; whence *lann-damm*, a bull's pizzle, which, when dried, may be, and often was, converted into a scourge of a formidable nature. Thus, "I will damn him, and *land-damn* him," signifies "I will damn him, and scourge him also with a bull's

pizzle." The word pizzle, as a scourge, occurs in Bailey's 'Dictionary,' 1731.

**Meacock**, a henpecked husband—one who is led and governed by his wife—as when Shakespeare says, in 'The Taming of the Shrew':—

When men and women are alone,  
A meacock wretch can make the curstest shrew.

The derivation of this obsolete word has been suggested by Skinner and Johnson to be from the French *mes-cog*; but there is no such word in French. Nares thinks the derivation to be from meek-cock, a cock that yields to the hen. The real root is the Gaelic *mi*, pronounced *mee*, a negative particle, equivalent to the English and German *un*, and *coc*, intelligent; whence *mi-coc*, unintelligent, unwise, said of a man who allows his wife to govern him.

**Minnock, Minnick.**—In 'Midsummer Night's Dream,' when Puck tells Oberon that he has fixed the ass's head on the nowle of Bottom the weaver, who was to have played the part of Pyramus, occurs the passage:—

Anon his Thisbe must be answered,  
And forth my minnock comes.

In 'King Lear,' Edgar says:—

For one blast of thy minnick mouth,  
Thy sheep shall take no harm.

The word *minnock*, says Nares, "occurs in the first quarto, but in the folios *mimic* was substituted. Dr. Johnson was inclined to suppose *minnock* to be the right word, and derived from the same source as *minx*." Both *minnock* and *minnick* are from the same source; the Gaelic *min*, soft, gentle, mild; and *mineag*, a gentle, mild little woman—a darling.

CHARLES MACKAY.

### Literary Gossip.

ALL people who take an interest in questions connected with moral philosophy will be glad to hear that Mr. Murray will issue this season a selection from the late Mr. Grote's posthumous papers, edited by Prof. Bain, under the title of 'Fragments on Ethical Subjects.'

DEAN STANLEY's many admirers will be pleased to know that a third series of his 'Lectures on the History of the Jewish Church' is in preparation. Mr. Murray is the publisher.

MR. EDMUND W. GOSSE will shortly bring out a drama founded on a passage of old Scandinavian history, taken from the *Knytlingsaga*.

MESSRS. MACMILLAN & Co. promise a new edition of Mr. Matthew Arnold's 'Essays in Criticism,' to which will be added a paper 'On a Persian Passion Play,' reprinted from the *Cornhill Magazine*.

MR. J. P. COLLIER's new edition of Shakespeare is making satisfactory progress. It is in Mr. Collier's usual quarto size, printed in single columns and clear type, and with very few and brief foot-notes. 'All's Well that Ends Well,' the twelfth comedy and the conclusion of Vol. II., was issued a few days ago. Only two comedies, 'Twelfth Night,' on which Mr. Collier is now busy, and 'A Winter's Tale,' remain. The edition promises to be in every respect worthy of the veteran scholar, who, at the age of eighty-seven, toils with the energy of youth at what is entirely a labour of love.

THE second volume of Lord Houghton's 'Monographs, Social and Literary' will contain a memoir of Frances, Lady Crewe.

AMONG the topics included in Mr. Smiles's new volume, 'Thrift,' which we mentioned some time back, are Industry, Habits of Thrift, Improvidence, Means of Saving, Examples of Thrift, Methods of Economy, Economy in Life Assurance, Savings—Banks,

Living above the Means, Riches and Charity, &c. Mr. Murray is the publisher.

MR. AUBREY DE VEE has completed and is preparing for the press a drama on the subject of Thomas à Becket, which will be published in the spring by Messrs. Henry S. King & Co.

THE eighteenth issue of the Spenser Society consists of the fourth series of the miscellaneous works of George Wither. The collection includes 'Prosopopœia Britannica'; Britan's 'Genius or Good Angel,' personated, 1648; 'Salt upon Salt,' made out of certain ingenious verses upon the Late Storm, 1659; 'The Prisoner's Plea,' 1661, in prose, one of the numerous works written by Wither during his confinement in Newgate or the Marshalsea; 'A Memorandum to London, Occasioned by the Pestilence,' 1663; 'Vaticinia Poetica,' 1666; and 'Three Private Meditations,' 1665. Most of these works are now of great rarity.

TRANSLATIONS of Pindar seem the rage just now. Mr. E. Myers gave us one last winter, Mr. Baring promises another this winter, and Messrs. Henry S. King & Co. will shortly publish a translation of the Olympian and Pythian Odes by the Rev. F. D. Morice, Fellow of Queen's College, Oxford. Mr. Myers stuck to prose, but Mr. Morice essays English rhyming verse, with metres "designed to suggest, but not actually to reproduce, those of the original."

FIFTY-EIGHT Reports and Papers have been issued according to the monthly list for August last. Among these may be named the Finance accounts of the United Kingdom for the year 1874–1875; the Report for 1874, on Patents for Inventions; a Return relative to rifled guns; the Report of Inspectors, relating to the use of blasting powder in firing mines; and a contribution to our knowledge of the weather, in the shape of a Return of the number of Telegrams sent to each station, and storms reported on the Coasts of the British Islands in 1874. Among eleven Bills, that for Statute Law Revision is the leviathan, costing sixty-six times the ordinary tariff of a single halfpenny. Among the forty-three Papers by Command will be found Part xiv. of the Statistical Papers, relating to the Colonial and other possessions of the United Kingdom, 1868, 1869, and 1870; the Twenty-Second Report of the Science and Art Department; the 6th, 7th, and 8th Reports of the Royal Commission on Scientific Instruction and the Advancement of Science; and a Report upon the Causes of the increased cost of the Telegraph Service.

THE Rev. S. Baring-Gould has nearly completed an entirely new course of sixty-five sermons for the whole course of the Christian Seasons, to be entitled 'Village Preaching for a Year.' The work will be published in parts by Mr. W. Skeffington.

ANOTHER has been added in Turkey to the long list of literary ministers by the appointment of Kadri Bey as Minister of Public Works. Kadri Bey for a considerable time edited a monthly magazine, chiefly at his own expense, and has taken an active part in all educational movements. He is one of the few statesmen of the empire who understand English, and was in London with the Sultan. He is the son-in-law of a very distinguished man, Ismael, the physician, Bey and Pasha, so well known to



Miss Pardoe and the elder generations of travellers.

A CORRESPONDENT writes:—

"I venture to think the arrangements at the New Probate Court, Somerset House, call for public attention. Last Monday week the office was opened one hour after its appointed time; and as there is not a seat in the public department, after standing for four hours reaching up to a high desk, I was obliged to leave my search unfinished from sheer fatigue. Why cannot seats be provided, as in other public places of research? When the wills were removed from the dismal den in the City to the spacious buildings of Somerset House, it was hoped a reasonably comfortable place might be provided for the purpose of searching these documents; but even the department for literary inquiry is at present located in the cellar. Much might be said upon the treatment of those whose fate it is to dive into the musty testamentary records of the forgotten dead; as, for instance, when the registers I have asked for have been in the hands of the official transcribers in another room, I have been requested to go there myself and fetch them, and to return them when done with. Compare these arrangements with the Record Office, where documents at least as ancient and valuable are opened to the public without restriction, and it will be seen Her Majesty's Court of Probate is at least twenty years behind the age. Even the much abused British Museum is, in comparison, perfect luxury."

MESSRS. HENRY S. KING & Co. have in the press a volume entitled 'The Earls of Middleton, Lords of Clairmont and of Fettercairne,' by Miss A. C. Biscoe. It consists of the lives of this family who were raised to the peerage by and were devoted adherents of the Stuarts.

MR. MURRAY announces 'Eight Months at Rome during the Vatican Council,' containing a daily account of the proceedings, by Pomponio Leto, translated from the original. The same publisher promises 'Sport and War,' recollections of fighting and hunting in South Africa, by General Bisset.

MR. THOMAS JACK, of Edinburgh, has in preparation an encyclopedia, to be called the 'Globe Encyclopedia.' It will be edited by Dr. Ross, of the Edinburgh High School.

'FROM THE FAR NORTH' is the title of the *St. James's Christmas Annual*, which will contain contributions from Mr. Walter Thornbury, Mr. Mortimer Collins, Mr. Henry Kingsley, &c.

M. BRÉAL announces a work on the Eubine Tables, 'Les Tables Eubines, Traduction, Commentaire, Grammaire et Introduction Historique.'

WE hear of a few more American books of interest which will shortly be published. The late Vice-President, Mr. Wilson, has completed his work, in three volumes, of 'The History of the Rise and Fall of Slavery.' 'The Cataracts of California and Western America,' a work to which four American artists are to contribute, will shortly appear, as will also 'The Minerals of Omaha,' by Prof. Hayden, and a small anonymous work, understood, however, to be written by a well-known American officer, entitled 'Our Northern Frontier.' The last-mentioned author's book is evidently written in view of a possible "Canadian conquest" in the future.

B. TATIKIAN, an Armenian printer and lithographer at Smyrna, has in the press the second volume of a pocket French-Romaic Dictionary. The Jews in that city keep to their Spanish, using the Spanish Hebrew for

their correspondence, and Tatikian has published for them 'Livro de Moral,' which perhaps if translated might be useful to the Greeks too.

THE national progress party in Turkey have long desired to enlist female influence on their side, which is not less powerful in that empire than elsewhere, particularly in the formation of home and public opinion. Some years ago an illustrated paper was planned, but now a weekly journal has just been published in Constantinople, named *Murabbi-i-Muhaddarat*, or the Family Preceptor. The girls of the professional class, or ulema, have always frequented the schools along with the boys, and in the wealthier classes governesses form part of the family establishment, and the *hojals* also teaches the girls as well as the young boys. Turkish ladies are as fond of love poetry as the men, but whether the Family Preceptor will include specimens from their pens remains yet to be seen.

THE first number of a new journal has just appeared in Manchester, entitled the *Manchester Athenæum Gazette*. It is intended to be the organ of the members of the Manchester Athenæum, and will be devoted chiefly to matters of interest in connexion with that institution.

THE American Missionaries in Japan have published in Yokohama their translation of the Gospel of St. Luke. The Missionaries of the South Pacific Islands, under, we believe, the direction of Mr. Turner (the author of 'Nineteen Years in Polynesia'), are about to compile a comparative grammar and lexiconary of Polynesian dialects. Some of the languages spoken in the Polynesian groups are said to possess words very interesting to the comparative philologist. The late Dr. Bleek discovered many in Southern Africa which bore a close resemblance to aboriginal Indian words; and now the Oriental origin of the Polynesian islanders is likely to be more fully established through the linguistic labours of the missionaries of the Pacific.

ONE of the most important bibliographical works now in course of publication in France is the new edition of the 'Dictionnaire des Ouvrages Anonymes.' It is well known that this Dictionary, undertaken by the industrious A. Barbier, librarian to Napoleon the First, appeared in 1806, and that a second edition, much improved, was published in 1822-24. Now, the present one is a sequel to the new edition of 'Les Supercheries Littéraires,' of Quérard, in which are disclosed the names of the authors who have concealed their identity under a *nom de plume*. It contains numerous additions by various contributors, among whom we may quote MM. Olivier Barbier (of the National Library), Gustave Brunet, Léon de la Sicotière, of Alençon, &c. A great number of notes left by the indefatigable Quérard have been made use of. In the second edition there were, at the time when it stopped, a quantity of gaps which have been filled up as far as possible, for the real names of many anonymous authors will too probably remain unknown. The third edition of this book is in course of publication at the library of Paul Daffis, Rue Guénégaud, Paris. Vols. I. and II. and the first part of Vol. III., which ends at the word "Observations," have already been issued.

## SCIENCE

National Association for the Promotion of Social Science. Brighton Meeting, 1875. Address by the Right Hon. Lord Aberdare.

FROM Glasgow to Brighton, from the smart crudities of Lord Rosebery to the sober retrospections of Lord Aberdare, truly there is no lack of contrast in the surroundings of the last two Social Science Congresses. No lack of contrast in their accidentals, however it be with their essentials. It is still necessary, apparently, that the presiding genius should be a titled one; but then where, amid the brilliant galaxy of social philosophers who adore the peerage, could a finer contrast be found than in this year's President and the last? The autumn, as usual, bids the philosophers enter upon their self-imposed duties, but how complete a change from the commercial city which last bade them welcome to the pleasure-seeking health resort which entertains them now. Was it a happily conceived arrangement or merely a lucky chance that secured Brighton the honour of a visit midway between Glasgow last year and Liverpool next?

We have a protest to make this year anyhow, but not against the Social Science Association. On the contrary, we make it on the part and in the name of that body, and against her elder, and once sedate, sister, the British Association. Has Minerva grown spiteful as well as grasping with her advancing years? Has she lost all sense of sisterhood, that she plays us such amazing pranks? Nay, has she so far paltered with her self-respect as to abrogate her own well-known rules from jealousy of the Social Science programme? Was it not enough that she should establish an Economic Section, and cut the ground—so far as it would yield to her—from beneath the feet of her rival, but must that Section now be dressed up after the model of the same Section of a kindred Association flaunting its borrowed plumes before the world a full month before the other is in the field against it? Is this fraternity? Is this what she was instituted to perform? Was it not enough that she should have forestalled the Congress with Mrs. King, and that she should have appropriated Miss Becker, but was it kind, was it thoughtful, was it just, to rob the Congress of Mrs. Grey? (*Et tu Brute,*) Miss Priestman we might perhaps have spared, for, indeed, the sociologists have not seen so much of her, and the loss is theirs; but what wiles have been used to inveigle Miss Carpenter from the fold, of whom certainly this cannot be said? Is it, or is it not, among her rules that papers already read elsewhere are not eligible to be read again at her meetings, and was not Mrs. Crawshaw's paper 'On Lady Helps' read at the Social Science Congress at Glasgow last year? Parenthetically, we might ask to be informed how the scheme of this kind-hearted lady comes to be identified with the cause of the "Advancement of Science." At all events, let none dare in future to sneer at the somewhat elastic range of Social Science, when it is proclaimed on such indisputable authority that the Physical Sciences do properly include the consideration of the hiring of housemaids and the status and treatment of cooks.

The present Social Science Congress commenced in the usual manner, by a sermon deemed appropriate to the occasion, delivered

by a dignitary of the Church, in this case the Bishop of Chichester,—and by the Inaugural Address, spoken upon Wednesday evening last by Lord Aberdare, beneath the Dome of the Pavilion. The attendance was not so large or so distinguished as upon some former occasions, and old members spoke in rather a lugubrious tone of the prospects of the meeting.

It is not to be denied that there were some grounds for dismal forewarnings in the substance of the Address. Lord Aberdare commenced by greatly damping the spirits of the staunchest social philosophers present by the statement that his endeavour would be to concentrate their attention "on one subject... the subject of crime"! In the dead season, when Parliament is up, and Cabinet Ministers are away from their offices, the attention of the British public is commonly concentrated on this subject without the assistance of Lord Aberdare; nor have the past few months been so devoid of instances as to form any exception to the rule. This could not but seem, then, rather a wearisome programme to proffer to an audience expectant of a wider range of topics, the more especially so when the Address turned out to be of a somewhat abnormal length and closely studded with details. It might have been hoped, for instance, that the President of the Social Science Association, fresh from the difficulties in South Wales, would have had something authoritative to say on that supremely interesting subject to all students of sociology at the present time, the relations between Capital and Labour; that as a lawyer the question of legal reform might have worthily claimed his attention; that as an eminent educationalist he might have had something more decisive to advance in the interests of education. All such illusions were but too soon dispelled. Vainly did he assure his listeners that the special subject which he had selected for treatment would necessarily include many of these others, that no one "can deal with that theme with any approach to completeness without referring not merely to our systems of punishment, of repression, and reformation, but to the influence exercised upon it by our poor-laws, by our national education, by the manner in which the poorer classes are lodged," since what the majority of the Association had anticipated was a full review of all these conditions, and by no means a casual and indirect reference to them merely. The fact remained that the Inaugural Address of the Congress was not, and did not even pretend to be, of a clearly comprehensive character, and failed, therefore, to fulfil, in the minds of many, the prime object of its institution. If there is any meaning in Social Science at all, it means the gathering up of many threads of social statistics whereon to found a philosophy and a belief, and not a mere review of the past and present aspect of any single department of human affairs.

With much that Lord Aberdare said of the history and statistics of crime, which has been already duly reported elsewhere, it is easy to agree, and it is not to be denied that valuable information, carefully prepared and stated, is to be found in his remarks. But surely there is a special "Repression of Crime Section" most ably presided over at the present Congress, and surely Lord Aberdare

is not the president of it. Were there not one such, were there no special Sections with special presidents representing them, the course which he has taken in this instance might claim and command our sympathy; but the contrary being the case, and, as the subject of our remarks not being crime, but the proceedings of a Social Science Congress, it does not altogether do so. Still less would it do so, however, if we suffered ourselves to indulge the suspicion that the whole Address was in reality but, more or less, an elaborate justification of a previous line of political conduct craftily offered to the public in this unlooked-for guise.

Lord Aberdare's first position relates to the well-known close connexion which subsists between crime and density of population. Upon this subject he points out that while the whole tendency from the commencement of the present century has been towards the agglomeration of population at certain centres, the growth of counteracting agencies has been slow and partial. "Nor was more done to repress crime than to encourage good conduct. Pauperism, the greatest curse of the poorer classes and the fertile mother of crime, was directly fostered by our then existing laws, and by the spirit in which they were administered. Our police was inefficient; our prisons were dens of moral corruption and physical disease; reformatories, industrial and ragged schools as yet were not; our laws were so extravagantly severe as to insure their lax and uncertain application; our punishments were so devised as neither to deter nor to reform, and to be as expensive as they were ineffectual." In all this there has been a great change for the better latterly, as he proved by statistics of undoubted authenticity, and it requires but a slight knowledge of our recent political history to know that Lord Aberdare himself has contributed towards this good result. But he gives us, moreover, the happy assurance of a hopeful future. The signs of the times by no means look so dark to him as they do to some others. With copious detail he traces our criminal statistics for a long series of years, exhibiting throughout an almost constant decrease of crime. But further it is "clearly demonstrated" that "the immense majority of our criminals are drawn from the most ignorant of our population," and hence, of course, when we have compulsory education everywhere our progress will be still more rapid. So, likewise, when the sanitary condition of the poor is improved their morals will follow suit. Better methods for the detection and suppression of crime will in their adoption contribute towards the same result. This is in brief the substance of his remarks.

*A New Method of Signalling on Railways.* Invented and Patented by Sir David Solomons, Bart. (Tunbridge Wells, Baldwin.)

"BEING only human," Sir David Solomons says, "I must at once admit that, since writing my last pamphlet on Signalling, dated November 6th, 1874, I have discovered that many portions of my system are capable of improvement." Persons who, in addition to being human, are scientifically educated, or practically at home, in the management of railway traffic, will be apt to demur to the truth of this "discovery." Sir David proposes that the railway companies should expend the sum of 2,727,700*l.* in laying down a third rail, which is to be insulated by means of ebonite keys, or of

terra-cotta chairs. A further sum of 160,000*l.* is to be laid out in providing each locomotive and each guard's van with a complete electro-magnetic apparatus. Railways are to be divided into sections; and if two trains come at the same time on the same section, alarm bells will ring on the engines. Overworking of signal-men, possible mistakes, sudden illness, drunkenness, complication of signals, foggy weather dangers, non-observance of signals, colour-blindness of the driver, demagnetization by lightning, difficulty in ascertaining the cause of any accident, and fourteen other evils, including the master one of "small dividends," are thus to be avoided. Unfortunately "the plan detailed for signalling will not act under water," so that we fear that, when heavy rain occurs, which is not a very unusual occurrence in England, to say nothing of snow, the trains will have to wait till it holds up. As far as our present experience goes, automatic signals, from which much was hoped about forty years ago, have been found prolific sources of danger. Sir David would substitute, at great cost, an automatic action, which would be extremely likely to get out of order (on the supposition that it would work at all) for methods of great practical excellence; and were his plan practicable and put in operation, the small dividends to which he objects would, in all probability, be reduced to nil.

*Chambers's Elementary Science Manuals.—Astronomy.* By Andrew Findlater, LL.D.

In this series of scientific manuals Messrs. Chambers are adding another to their many excellent contributions to the great cause of popular education, the benefits of which it is impossible to over-estimate. The present treatise on Astronomy is the first of the series, and is from the pen of Dr. Findlater, from whom they had received much valuable assistance in the preparation of *Chambers's Encyclopedia*. It compares favourably with any of the works on the same subject of similar extent, which are now somewhat numerous. In particular the most important of the recent revelations afforded by spectrum analysis into the solar and sidereal constitutions are set forth with clearness; and though in the space occupied by the work it was, of course, impossible to do more than make a selection of the leading facts and principles of the science, it is no small praise that this appears to have been generally done with great judiciousness, and with considerable accuracy. The series being partly intended for use as text-books in schools, a list of questions for examination is appended, which will be found of utility in that way.

*The Pocket Doctor.* By Henry Leach, M.R.C.P. (Silver & Co.)

This little book is meant for the use of travellers, emigrants, and others who may find themselves in positions for weeks or months together beyond the reach of medical aid. The author, while he aims at giving all possible directions towards self-help in case of accident or disease, is careful not to encourage his reader to trust too much to his 'Pocket Doctor,' one of the earliest pieces of advice he gives the traveller being to shut up the book so long as he may be within the range of the surgeon. The directions and descriptions are throughout judicious and carefully given, in the most plain and homely language, and, when necessary, illustrations are added. There is a useful Appendix, containing a list of medical stores for ordinary use, with a table of doses, &c. Altogether the book merits commendation, and is likely to be extremely useful.

#### METEOROLOGICAL NOTES.

WE have received the 'Reports on the Meteorological, Magnetic, and other Observatories of the Dominion of Canada for the Calendar Year ended 31st of December, 1874,' forming Supplement No. 4. to the 'Seventh Annual Report of the Department of Marine and Fisheries of the Dominion,' and issued by Mr. G. T. Kingston, Superintendent of the Meteorological Office at Ottawa. It consists



chiefly of a series of observations of the heights of the barometer and thermometer, and of the velocity and direction of the wind, taken three times in each twenty-four hours at a considerable number of stations in the Dominion. The amount of rain-fall for each month is also given; and tables are formed of the daily mean temperature, maximum and minimum each month, and other particulars necessary to furnish us with a view of the climate of the different parts of British America, so far as it can be concluded from one year's observations. As an illustration of the wide range of temperature experienced in some parts of the Dominion, we may mention that the reading of Fahrenheit at Fort Garry, Manitoba, reached, on the 24th of February, 1874, 32° below zero, and, on the 24th of June of the same year, attained a height of 93°. At Toronto, on the other hand, the lowest recorded reading was 6° below zero on the morning of the last day of the year, and the highest 90°, on the afternoon of the 12th of August. Mr. Kingston, who has directed himself the operations of the Magnetic Observatory at Toronto since 1855, when a new stone building replaced the previous erection, gives in an Appendix a sketch of the work being carried on with photographic self-recording magnetometers, similar to those in use at Kew; but states that inadequate funds delay their regular publication. A volume, however, is now in the press, containing a summary of the work at the Observatory from the earliest times to the end of 1871. The astronomical observations made at Toronto are almost entirely confined to taking transits for the time, the Observatory being unprovided with instruments for more than this. At Kingston, however, in Ontario, the director, Mr. Williamson, has at his disposal an equatorial of 6½ inches aperture in good working order, and observes with it casual phenomena of interest. The Quebec Observatory is provided with an equatorial of 8 inches aperture and 9 feet focus; and Commander Ashe, who presides over it, carries on observations of occultations and other phenomena, besides paying some attention to solar photography and providing for time-signals. A time-ball is also dropped by independent astronomical observations at Saint John, New Brunswick. But we may venture to conclude with a hope that, before many years are over, the Confederation of British America may be enabled to accomplish a larger amount of directly scientific observatory work, and more on a scale commensurate with that done at so many stations in the United States.

We have also received the *Annals of the Central Physical Observatory of St. Petersburg* for the year 1873 (as well as the volume for 1869, the publication of which had, for unavoidable reasons, been delayed until the end of last year). The observations, chiefly meteorological, which they contain, are collected and published under the direction of M. Wild, on the same plan as those for 1872, which are noticed in the *Athenæum* of August 22 of last year; the introduction, headings, and remarks being in both the Russian and German languages. The number of stations at which observations are reported amount to 79, as against 65 in the preceding year, 20 being new, whilst, on the other hand, at six of the stations used in 1872, an interruption in the course of observation had occurred. But M. Wild remarks that, at the 79 stations used in 1873, complete sets of observations were made and reduced, which was not the case with all those reported in 1872. This is therefore a valuable contribution to our knowledge of the climate of the extensive dominions of the Czar, over which the stations are distributed. In a supplement will be found a complete series of magnetical observations made at St. Petersburg in the year 1873—both absolute determinations and by continuous photographic record, according to the methods used in preceding years from 1869.

Together with this volume a supplementary one has reached us, containing (1) some further instructions by Dr. Wild for the meteorological stations; (2) a determination by J. Mielberg of

the magnetic declination at St. Petersburg, and its changes—apparently a very complete discussion; (3) a number of geographical and magnetical observations made by H. Fritsche in the course of a journey, in the summer and autumn of 1873, from Peking through Eastern Mongolia and Southern Siberia to St. Petersburg; (4) a paper by Dr. W. Köppen, on the relation between the climatic character of winds and the direction whence they come; and (5) by M. Rikatcheff, on the distribution of atmospheric pressure in European Russia. All these papers will be found of considerable value to those engaged in such inquiries.

Dr. A. F. Nowack, in a paper 'On the Influence of Atmospheric Pressure and Rainfall upon the Subsoil Water,' in the *Centralblatt für Agrikultur Chemie*, states that the water level does not rise after rainfall, but before it, and thus announces, it is said, rain more certainly than the barometer. It is important, however, that further observations should be made on this.

#### THE WESTMINSTER AQUARIUM.

Crystal Palace, Oct. 8, 1875.

I HAVE read in the *Athenæum* of October 2, Mr. W. S. Kent's comments on my article on this subject in the issue of September 18, and I have read them with pleasure, because Mr. Kent has lately come round to my views on several points, and, if what he now says be carefully analyzed, he will be found to agree with me in fact, and only to disagree in appearance.

Mr. Kent found the Manchester Aquarium ready made for him, in a very imperfect state, and among other disadvantages, the reservoir was, and is, of only the same water capacity of the aggregation of the show tanks, but he has done his best in a very creditable manner to put the entire establishment in presentable condition. But if he says or implies that a small reservoir is as effective as a large one, or even that a reservoir ten times as great as all the show tanks is not better than one only five times as great, he only, in this Manchester case, makes a virtue of necessity, because it cannot be contravened that a given quantity of any matter diffused through a large body of water affects it less than if disseminated through a small body. I will go further than Mr. Kent, and say that it is possible, though very difficult, to manage an aquarium without any reservoir at all, and even without any other motion being given to the water than that small amount imparted by the animals themselves. It is not usual to refer to money costs in discussing an abstract question of science; but if Mr. Kent ever has the money, the opportunity, and the space to make a large reservoir to any future aquarium he may be connected with, he will do wrong not to make it as big as possible, and he will do right in sacrificing much else to attain this end. What he has now done, however, is only to draw insufficient conclusions from an experience of only a few months.

In my former paper I did not mention by name the choleraic disease common among aquarium animals when the water is changed, and which is attended by an external fungoid growth; but in Hamburg, seven years ago, I succeeded in overcoming this pest, just the same as Mr. Kent has done lately, as related by me two years ago in a publication issued by Messrs. Cassell & Co. I was not aware that the unchanged water system had been applied to the fluvial part of the Manchester Aquarium during the few months which have elapsed since I saw the place.

In my paper of September 18, I named the great and complicated evil of "small leaks" in aquaria, and I am certain that both fresh and sea-water finds its way through Portland and all other calcareous cements in the course of months or years, the operation being both mechanical and chemical. Asphalt, properly applied to the internal surfaces of the masonry of which the tanks and reservoirs are made, is, however, absolutely impervious to water, and harmless to it also, and this substance is being

used at Westminster, for which I have devised an instrument which is a modification of Prof. Sir W. Thomson's reflecting galvanometer, and which is so sensitive that it will indicate a loss of a millionth part of the water.

As to the admission of lung-breathing animals in aquaria, Mr. Kent, less comprehensive than I should be if I held his views, seems to restrict himself to admit two creatures, porpoises and turtles. Now, a porpoise is a cetacean mammal with a depressed tail, formed for rapid and deep diving, and, therefore, in my opinion, it needs a body of water of far greater vertical depth than the five or six feet which is the depth of the greatest of existing aquaria. A porpoise should have fifty feet for its comfortable imprisonment, with a length and breadth of tank space of several hundreds of feet. The absence of this depth, and many other causes, seem to point out the truth of what Dr. Crisp said some years ago, namely, that on anatomical grounds we can hardly hope to keep any cetacean in captivity for more than a few months, and this has been the experience in Britain and in America. As for turtles, coming from warm countries, I have never been able to keep them for a winter in water having the low temperature needed by British marine and fresh-water animals in aquaria, while, on the contrary, tropical and semi-tropical non-lung breathing creatures, both marine and fresh-water, do live very well under the same circumstances, for easily explainable reasons. Then, judging by that most wonderful phytophagous cetacean—the Manatee—which died recently at Regent's Park after a very short stay there, it seemed to me impossible to keep it, coming from the mouth of a tropical river, in water of the same temperature as that suitable for a British cetacean. And all this is quite beside the chemical expression of the matter. Strong evidence of my general correctness is now being given at Brighton, where the Aquarium Company is erecting special accommodation quite outside the Aquarium itself, and practically unconnected with it, there being plenty of water room inside, however, for containing some lung-breathers, among them being a turtle given by the Queen. Now, this is exactly the contrary of what the Company did two years ago; and, in a large aquarium now being built under my supervision in Rothesay, Isle of Bute, where the machinery will be worked, not by steam, but by water-power from a hill above the aquarium, and this water, after it has done its duty as a motor, will, before it finally runs into the sea, be arrested in a large and deep pond, where it will be both lawful and interesting to keep any kind of animals which will live in it, and this because the pond is wholly unconnected with the aquarium proper, lung-breathers and others.

Many biologists study special groups of animals, as, e.g., the whales, and it is quite natural for these men to wish to see animals of that group in aquaria, no matter how they may sully the water. But an aquarium curator, the man who does the real work of such a place, whose duty it is to have no partiality for any particular creatures, but to keep all of those under his care in a healthy state for long periods, and who has to maintain the water and all else in a state of great purity, and to have regard to the all-important matters of temperature and light,—it is he alone who is aware that he is asked to perform what amounts to impossibilities, if he is requested to maintain together such incongruous objects as I have named, unless the machinery and general arrangements are complicated to a bewildering degree.

In fact, much and long thinking on this point has brought me to say, in now finally dismissing its discussion, that an acquiescence in the complete rejection of lung-breathing creatures from aquaria, and the ability to reason on the necessity of doing so, is my final test of the practical experience of my pupils, and of every one else connected with aquaria.

W. A. LLOYD.

\*\* We cannot insert any more letters on this subject.

## AMERICAN WRITER ON LONGEVITY.

THOSE who have read the article in the *Anthropological Journal* on "The Tring Centenarian," to which I replied in the *Athenæum* of the 18th September, will readily understand why I did not take that opportunity of making the following inquiry.

The writer of that article, who frequently expresses his dissent (as he has a perfect right to do) from the opinions on centenarianism in my 'Longevity of Man,'—opinions, be it remembered, first broached in your columns by my honoured friend the late Mr. Dilke, then advocated by that most candid and accomplished scholar the late Sir G. Cornwall Lewis, and eventually worked out and tested by myself,—refers to some American writer upon longevity who appears, some years since, to have entertained similar opinions. Can any of your medical or scientific readers furnish the name of the writer and the title of the book alluded to in the following passage from the article in question?—

"In conclusion it may be said that no one can converse upon the subject of centenarian longevity, write upon it, or discuss it in any way, without having the English Thomsian doctrine thrust before one even by persons who acknowledge its fallibility. Such an instance as Mrs. Leatherlund wholly explodes it, and it will scarcely live as long as did its American Thomsian brother, that must be known to the medical practitioner of at least 25 years' standing."—P. 94.

As the natural inference from this passage is that I have taken to myself the credit of originating the views which the book advocates, let me quote one short passage from my Preface:—"Had either of those earnest searchers after truth" (Mr. Dilke and Sir G. Lewis) "undertaken such a work as the present, much would have been done to correct the popular errors which now prevail upon the subject. I can only hope that some compensation for my inferior ability to treat the question will be found in the advantage which I enjoy in following in the steps of such sagacious leaders. 'The dwarf,' says Coleridge, 'sees further than the giant when he has the giant's shoulders to mount on.'" WILLIAM J. THOMS.

## Science Gossip.

MR. MURRAY promises 'Lessons from Nature as Manifested in Mind and Matter,' by Mr. St. George Mivart. The same publisher has in the press a 'Short History of Natural Science, and the Progress of Discovery from the Time of the Greeks to the Present Day,' by Arabella Buckley.

An essay by Prof. Josiah P. Cooke, jun., the author of 'The New Chemistry,' a recently-published volume of the International Scientific Series, will shortly be published by Messrs. Henry S. King & Co. It is on the subject of Scientific Culture. An English edition of Prof. E. L. Youman's *Class-Book of Chemistry* will be issued in a few days by the same publishers.

THE *Companion to the British Almanac* for 1876 will contain an article on Nebulæ by Mr. Lynn, of the Royal Observatory, Greenwich.

THE *Bulletin Hebdomadaire* of the Association Scientifique de France contained, a few weeks ago, an interesting note from M. Wolf on the Perseides or shooting-stars of the 9th—12th of August, which were well observed this year at several stations in France, as well as by M. Tacchini at Palermo. The latter obtained a very good radiant point in R.A. 2h. 51m. N.P.D. 36° 51', not far from the star  $\gamma$  Persei. Large numbers of meteors were observed on the nights both of the 10th and 11th of August; and they were seen in less frequency on those of the 9th and 12th. M. Wolf remarks that the Earth at present appears to traverse the orbit of this remarkable meteoric stream (now known to be the same as that of a comet discovered in 1862) near the place of greatest condensation, and it is probable that next year we may pass through the actual maximum and see the August meteors in their greatest abundance. On the other hand, we now pass those

of the November ring in a place so remote from the condensed portion of it that it will not be worth while for observers to keep up a watch for them this year.

OUR Naples Correspondent writes:—"The Neapolitans are greatly delighted with a magnificent present which has been offered them by Mr. Bishop, whose astronomical observatory is so well known in England. The offer of the scientific machinery of his observatory was made to the Italian Government through the medium of Signor De Gasparis, who is the learned director of the observatory in this city. Mr. Bishop, it is stated, intends next year to remove or take down (*sme-ti-tore*) an institution which he has formed at considerable expense, and which has served so many valuable purposes, amongst them the discovery of some asteroids by Mr. Hind. The offer was made by telegraph, and an answer was returned, as requested, by the same medium, accepting it, full dependence being placed on the readiness of the Italian Government to accede. This handsome present, though made to the Government, is especially intended for Naples, where Mr. Bishop formerly made the acquaintance of Signor De Gasparis."

THE Committee appointed by the British Association "for the purpose of investigating the Underground Waters in the New Red Sandstone and Permian Formations of England, and the quality and character of the water supplied to various Towns and Districts from these formations," have issued as a circular an abstract of their preliminary report. They state that they hope next year to report on the water-bearing properties of the whole of the English New Red and Permian formations, on the nature and chemical characters of the waters obtained, and on the effects of these waters on the sanitary condition of the people using them.

SOME forcible remarks by the editor of the *Journal* of the Franklin Institute 'On the Introduction of the Metric System of Measures and Weights' will be found in the *Journal* for September. There is also a good description, with plans and elevations, of the Horticultural Hall of the International Centennial Exhibition, 1876, which is a handsome building.

PROF. JAMES D. DANA has just issued a second edition of his 'Corals and Coral Islands.' The additions are so numerous that this work may now be regarded as the most advanced repository of knowledge upon this interesting branch of natural history.

M. M. MENDELÉEFF and Kirpitschoff have published, in the Russian language, an account of their experiments 'On the Elasticity of Rarefied Air.' These tend to show that the law of Mariotte is not true for all pressures. The investigation is still in progress.

MR. WILLIAM F. DUFFEE, engineer, gives, in the *Journal* of the Franklin Institute, for August, an excellent description of a furnace with an inclined rotating bottom, for the puddling of iron and the manufacture of puddled steel, invented by M. Charles Pernot, of St. Chamond.

M. JAMIN has submitted to the French Academy of Sciences some curious magnets which he has artificially prepared by compressing iron filings in tubes. Although the filings may be taken from soft iron—which does not exhibit any appreciable coercive force,—yet when powerfully compressed by means of hydraulic pressure, the filings acquire a coercive power equal to that of steel.

The last part of the *Transactions* of the Zoological Society of London is devoted to a finely-illustrated paper by Mr. Schlater, in which he describes the Curassows now living, or recently living, in the Society's Gardens.

UNDER the title of 'Mycographia,' a work containing coloured illustrations of Fungi is being prepared for publication by Dr. Cooke. The first part will contain *Geoglossum* and *Peziza* (Humaria).

DR. OTTO SCHOTT has contributed to Poggen-dorff's *Annalen* a paper of some interest, in which he describes and figures the crystalline forms which separate in glass which has been partially devitrified.

## FINE ARTS

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRE-TORIUM,' with 'Dream of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vigne,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORÉ GALLERY, 25, New Bond Street. Ten to Six.—1s.

*Die Leider des Mirza-Schaffy, mit einem Prolog von F. Bodenstedt.* (Berlin, Decker.)—This is the title of an expensive-looking volume of considerable pretensions, so far as binding, typography, and paper, and, above all, its coloured, its decidedly highly-coloured, chromo-lithographic illustrations go. These enrichments are conventional imitations of illuminations, or rather they reproduce, with certain characteristics of Western art, pictures of Oriental landscapes, domestic scenes, &c., enclosed by borders, some of which are realistic, others arabesques of Moorish character, while others compound, we cannot say combine, both these dissimilar principles in design. We have nothing to do with the verses which supply the staple of this pretending publication. The art is at once dull and showy. We are treated to crude reproductions of designs which deserved better treatment, copied from Herren G. Abon-nelli and A. Müller. In mere execution, it is probable that the picture of a trophy of arms, with flowers, and some of the less important floral borders, are not without honest claims to praise. One or two convivial and amorous scenes are represented with such a wonderful lack of sympathy as to become quite antipathetic. The result is curious if not exhilarating.

William Sharp, Engraver, with a *Descriptive Catalogue of his Works*, by W. S. Baker. (London, Pickering; Philadelphia, Gebbie & Barrie.)—It is noteworthy that the United States should, through Mr. Baker, supply the long-felt want of a catalogue of the works of Sharp. The little book before us will be welcome to many admirers of that accomplished and skilful engraver, a master in the fine school of English engraving, the famous William Sharp, who produced nearly 250 plates, all models in their way, and including some most important examples from ancient pictures of high degree, others from Reynolds's portraits—every one knows the admirable 'John Hunter,' after Sir Joshua,—and many pretty sentimentalisms and trifles valued only for what they owed to the engraver. Mr. Baker adds to his catalogue a memoir of Sharp, which is not without considerable importance, but might have been made more worthy of the occasion, and supplied all that remains of his biography. Each year lessens the means for enriching this biography. The works of the engraver are classified according to their subjects, an alphabetical table of which follows. Students will certainly thank Mr. Baker for his useful book, the preparation of which has evidently been a labour of love.

*The Land of the Pharaohs, Egypt, and Sinai*, illustrated, by the Rev. S. Manning (Religious Tract Society).—This book gives a popular account of Egypt and Sinai, with special reference to Biblical histories, the ancient and modern aspects of the cities, deserts, and rivers. It is written in a pleasing, readable fashion, such as should recommend it to the class of persons for whose benefit Dr. Manning travelled and compiled his materials. As a prize book for schools it is sure to be welcome. The woodcuts are capital in their way.

THE PRIVATE COLLECTIONS OF ENGLAND. No. XVIII.—MR. GEORGE RAFF, BIRKENHEAD.

NEAR 'The Tune of Seven Towers' hangs another version of the triptych illustrating the penance of Francesca da Rimini and her lover, which we described when we noticed the paintings belonging to Mr. Leathart, of New-



castle. It has the motto, "O Lasso!" and is altogether a sadder and more sombre work than Mr. Leathart's. 'The Wedding of St. George' is a subject which may be said to have been invented by Mr. Rossetti, for he shows us, in a most dramatic fashion, how the rescued princess loved the champion who had delivered her. St. George is seated, clad in gold armour from head to foot, with the lady clasped close within his arms and kneeling between his knees, while he kisses her face and she cuts away the dark tress from his armour, where it is knotted about his neck. Behind the group is a frame of bells, suspended in order, and appropriated to the expression of joy and sorrow, thus referring to the future of the saint and the princess; angels are ringing these bells. The serio-comic humour to which the mediæval romances owe so much of their charm peeps out in the queer grotesqueness of the dragon's head, its grim and bloody snout and tusks sticking up in the air out of a box, in which it has been packed, as if the saint intended to take the uncouth thing home for a trophy. The power of the designer is shown in the intense pathos he has imparted to the expressions of the lovers, and especially in the grave and steadfast gaze of St. George, who, even in this happy hour, is so full of thought that he looks beyond the fair face of his mistress, while pondering on their after life. Apart from this pathetic charm the picture is also a valuable technical study, the golden armour of the champion assorting finely with the colour and the chiaroscuro of the work.

'The Fight for a Woman' is another romance, totally different in its inspiration from the 'St. George.' Two knights are fighting in a wood in sunlight. One combatant has lost his sword, and grasps his antagonist fiercely by the throat for a moment before the weapon of his foe descends to finish his life, love, and hate at once. The woman, the prize of the conqueror, cowers at the foot of a tree. The design is full of strenuous passion, expressed with extraordinary vigour in the actions of the champions, and besides the work exhibits striking richness of sombre, deep-toned colour.

In 'The Heart of the Night,' an illustration of the Laureate's 'Mariana in the South,' the mournful lady has risen from her place in an inner room and left the spinning-wheel at rest below the lamp. Clad in white, she has come forward to kiss the feet of a crucifix. This is as much a study of colour as an illustration of the special subject in view. It combines deep tones and rich tints with extreme breadth of light and shade.—'The Death of Breuse-sans-Pitié' is another romance, and may be called a pendant to 'The Fight for a Woman.' It is a design of tremendous energy: two knights are combatting in the forest where the ruffian got his *coup-de-grâce*.—'Aurelia,' otherwise 'Fazio's Mistress,' is a work with a greater charm of tenderness and refined luxury than most of the pictures named above. It is more elaborate than any of the romances. A lady is plaiting her hair before a mirror, surrounded by objects such as were to be found in the boudoirs of olden times, and, with the other elements of the design, exquisitely composed. In this example that love of grace in line and elegance of contour which characterizes Mr. Rossetti in art, and which, it must be admitted, is sometimes carried to excess when he draws the necks of his figures unusually long, does not fail to show itself. There is a delicate sense of the loveliness of grey in the flesh painting and much that is exquisite in the modelling of the contours of the lady's form.—Another romance is called 'The Chapel before the Lists': a lady kisses her knight before he goes to the combat; the lists in which it is supposed he will support her cause are seen through an opening in the tent which serves as a chapel.—'The Damozel of the Sancte Graal' is one of the designs illustrating the Arthurian cycle of legends, of which Mr. Rossetti and those who are, in popular estimation, associated with him have produced a considerable number. It comprises but a single figure, that of the "damozel"; her face has a weird and brooding look. She carries

the chalice of the mystery; a dove hovers over her head.

Another picture, more important than the romances, is that styled 'Lucrezia Borgia.' Here the artist has been unusually fortunate in dealing with tone, and light, and shadow, and colour, and has produced a remarkably powerful piece of chiaroscuro by the harmonious and effective union of those elements. The scene is a chamber filled with quaint and rich furniture, Lucrezia is standing near the front, and is in the act of washing her hands after preparing poison for one of her victims; the fatal draught is in a flask of wine on the table. Behind, the doomed man is talking with the Pope. Unobserved, Lucrezia looks at them, and in her eyes there is a lurid intense light which is horribly fine in art. The horror of the subject is enhanced by the magnificence of the woman's form, its superb voluptuousness and exuberance, its stateliness and its beauty. A splendid physique is shown in her tall and bulky frame. In this picture there is great force of colour and light and shade, the former quality in a high key, the latter in a strong one, so it is an extremely telling work; it is solid and unusually carefully finished.

Mr. A. Moore's small but beautiful 'Dancing Girl Reposing' is in Mr. Rae's possession. It comprises the figure of a tall and graceful girl resting, while she is standing with both hands on her hips, leaning against the wall of a chamber; her feet are on a leopard's skin. Her form is visible, but not distinct, through her thin robe of greyish white, the ample folds of which are designed with admirable skill and rare feeling for the value of grace in lines. This garment has excellent local colour, and combines well with the scarlet hood she wears, the rich yellow of the slabs of marble in the wall, and the red, blue, and yellow of the matting which hangs behind her head. The same colours are repeated in the mosaic of the pavement. By the dancer's side a naked girl lolls against the wall, seated on the pavement, with feet crossed, a pretty figure, with a pleasing face and graceful air. It is characteristic of Mr. Moore that both the heads are too small. The style of the picture suggests a semi-Greek inspiration, with an Oriental tinge, which is, so to say, at once piquant and charming. This is a beautiful example of colour of a peculiar kind, altogether a delightful work of fine art.

Mr. F. M. Brown is well represented in this collection by, among other works, the picture of 'Joseph's Coat.' The blood-stained garment is being shown to Jacob. On this remarkable painting we need not dwell, having already criticized it at length. Let us, however, pause a moment to praise the extraordinary diversity of character shown in the figures of the sons of Jacob. Few modern pictures surpass this one in that quality, so precious in art; nevertheless, one has to overcome the unfortunate effect of one or two incidents in the design which are defective in taste, and add nothing to the wonderful dramatic character of the whole work. There is a picture here by the same artist, however, which has a stronger attraction for us than the better known one we have just mentioned. It shows the painter at his very best as a dramatic designer, and exhibiting that rare quality, humour, and in its rarest phase, i.e., in combination with tragedy. The subject is 'The Death of Sir Tristram.' "How he was traitorously slayne with a trenchant gylve by King Marke, and how the Lady La Belle Isoud threw herself fawning on his bodye, and so died." It is a fine and highly characteristic rendering of the half tragic, half laughable subject, and thoroughly in keeping with the variable inspiration of the romance. Prostrate, on the floor of the chamber, grinding his teeth while his eyes are setting in death, the pallor of dissolution on his countenance, clenching his hands in a terrible agony, lies Sir Tristram, his legs stiffly thrust out and his feet wide apart, clad in his robe of peace, and with neatly ordered hair which shows that he fell without a struggle. It is noteworthy that the expression of pain, although it is so vigorously rendered by the rigid clenching of the upper

part of the figure, does not occur in the legs. Over the contorted figure of the knight lies La Belle Isoude, grovelling with upturned face and eyes, her high-wired head-dress and rich, deep-green robe being parts of her state apparel. Although quaint and rather startling in its force of expression, the immense vigour employed in the design must be admired by all critics. The extraordinary force of the conception is undoubtedly due to the intense grasp the artist has of the subject. Mr. Brown possesses power enough of this kind, and invention sufficient to set up a dozen ordinary painters. Isoude clutches her lover's head, and vainly tries to clasp his body. His face is a most fortunate rendering of the terrible grotesqueness of the subject; its upturned eyes and agonized exaggeration of expression are perfect in their way. Over the prostrate pair stoops the figure of the unlucky King Mark, the very grimness of which compels a smile; he is a truculent old monarch, scowling, furious, but still triumphing as he stoops, supporting his enfeebled frame with one hand planted on his own knees, grasping in the other the "trenchant gylve" with which he smote Sir Tristram. The expression of the king's face and attitude is admirably dramatic. Isoude's lap-dog, perched on the settle from which his mistress and her lover fell, looks with an air of unutterable astonishment at his justly irritated master. There is a fine touch of humour here, and there is another in the hint that Sir Tristram, while flirting, had taken off his crimson cap, with the flaunting feathers, and stuck it in the back of the settle, where it remains, the very plume looking as if it had erected itself in amazement. Two ladies of the court of King Mark peer through the window behind the principal group. One of them shrieks and holds up her hands; the other, who has, no doubt, "told tales," is scowling and looks extremely grim. This picture is in a high key of colour, both local and general, and has great depths of tone. Mr. Rae possesses 'An English Autumn Afternoon,' that fine and masculine landscape, which, as it has been more than once before the public at the International Exhibition and elsewhere, we need not describe. As with all the brilliant, solidly painted, and deep-toned, high-tinted pictures of Messrs. Rossetti, Holman Hunt, and others who paint in a simple manner, this work shows no signs of deterioration. Many works of considerable popularity, some of them painted after that first mentioned here, have faded and become "horny," but not one of these has in the slightest degree changed.

Mr. R. Spencer Stanhope painted 'Ariadne in Naxos' seated forlorn at the edge of the sea. The design lacks spontaneity and adaptation to the subject, for the tale might be better told; nevertheless, this is a very beautiful piece of solemn and rich colour; the painting is unusually solid, and the work is refined throughout. By the same artist, we observed in Mr. Rae's collection 'Abimelech and the Wine Press,' a profoundly impressive work, referring to the declaration, "I have trodden the wine-press alone, and of the people there were none with me." It is a figure of Christ, crowned and robed like a king, in splendid garments, with a serenely beautiful countenance and energetic action, standing in the press, and with bare feet crushing the grapes; his arms are extended, and thus the crucifixion is suggested. The conception and even the peculiar mode of combining, in a way which is intensely Oriental, very subtle allusions with a strictly realistic fashion of painting are common to Mr. Stanhope and Mr. Holman Hunt. Christ the King, who is represented in 'The Light of the World' as a mild and beneficent being, is here depicted as a denunciatory and ominous figure. This is a fine piece of painting, deep-toned, full of rich colour, the pathos of which accords effectively with the subject, and it is by no means defective in respect to that grand theme, the face of Christ in anger. There is something almost Byzantine in the motive of the design; the rendering in colour and chiaroscuro is Venetian, or rather, we have Byzantine love for colour in high

keys, and deep tones developed in a Venetian mood. By the same artist is 'Juliet and the Nurse,' and other pictures.

Mr. James Campbell was an artist who disappeared some years ago, having made a name which has not yet been forgotten. His art was crude and undeveloped, and his abilities were assiduously exercised, but not cultivated as such exceptional powers should have been. Mr. Rae possesses one of his best productions, a most pathetic work, styled 'News from my Laddie,' an old smith standing in his workshop, just as he has turned from a bench to read a letter on deep-blue paper. There is intense pathos in the expression of his honest face; his head is nearly bald, ruddy, and labour-stained, yet with glossy grey curls about it. One sees that this is Mr. Campbell's masterpiece, for he expended amazing care on painting a mass of prodigiously varied details, tools, machines, old iron fittings of the shop, and, above all, in the face and figure, and—this is unusual in the productions of artists not completely trained—on maintaining the keeping of the work as a whole, a task of wonderful difficulty, that was much increased by the artist's mode of painting each object "at once," i.e. beginning and finishing it at a sitting. The modelling of the head and the anvil, the drawing of the face and the tools, the richness of the local colour, the clear deep tones, the wealth of the lights and shadows, each of the latter being exquisitely modified by reflections of light, are admirable technical elements of this remarkable picture. The weak point is the absurd smallness of the hands, which are, however, modelled to perfection. By the same artist we noticed 'Thorough Bass.'

Mr. A. Hughes's 'Music Party' is here: a performer surrounded by children, the former "preluding" with fingers that move slowly on the strings, where they seem not only to evoke the sound, but to hold the music suspended. The children's delight is delicious to the observer, they are in rapt attention, and their faces are treasures of expression, varied in a way which is most creditable to the painter's genius; one of these faces has an irresistible charm from its showing the child to be utterly surprised by his own new delight in the melody. The picture is full of tender and graceful pathos. 'Good Night!' and 'In the Grass' are by the same artist.

A comparison between the technical motives of the pictures above named, and the numerous landscapes of the late Mr. W. Davis, of Liverpool, which are to be found in this gallery, would serve to show the catholicity of Mr. Rae's taste. Mr. Davis possessed extraordinary powers of dealing, not only with the details of nature, but with her larger effects of light and shade; in treating the effect of light proper as variously occurring in Lancashire landscape it is hardly possible to imagine a greater success than his. Something analogous is to be found in Millet, who, however, imparted a pathos to his pictures such as W. Davis never dreamed of; unless, as it seems to us, unintentionally, so to say, pathos there is none in his pictures; he, apparently, never sought it in nature, and to render what he did not find in nature may have been beyond his powers. We must be thankful and take him as he was, exactly on the same terms on which we take some of the famous Dutch landscape painters. Unlike most of these, however, Davis was the reverse of a mannerist, his unflinching devotion to nature prevented any catastrophe of that sort; as nature is not mannered so it was impossible for Mr. Davis to repeat himself—in repeating nature he was safe and frequently poetical. But he was sometimes ungraceful and often negligent, or rather, as we suspect, ignorant of the requirements of the art he practised, which, being in itself a convention, is stultified if the painter flies in the face of the conditions under which his picture exists as a logical whole. Defects in education, the want of a standard for measuring himself, and a large share of that self-confidence which often arises in the minds of men of real ability narrowly circumscribed by

accidents of fate, were injurious to Mr. Davis's art. In Mr. Rae's possession are several of this painter's better pictures, they are the best he had to give us, or rather they are about the best he chose to paint. For them, as we said before, let us be thankful. We feel sorry that we cannot here dwell on more than one or two of them.

'Young Trespassers' was painted many years ago. It, like most of the painter's works, has a low horizon. A half-timbered house is in the mid-distance, with a thin fringe of spindling trees in the hedge of a field ending there. There are other dark buildings. In front is the shadow-side of a hedge, and seen beyond these elements are a summer rainy sky with purplish, dark grey, and blinding white clouds, and glimpses of pale blue. It is intensely beautiful in sentiment, most solemn in its suggestions, solid and fine. 'Twilight, Bidstone Mill,' shows a wide view, with a white mill in the mid-distance standing against the highest point of the sky of flocculent clouds, which, elsewhere, is grey and pallid; the fields below are foreshortened with true feeling. There are many hedges; a reddish pool occurs, and near it is a group of white ducks, the colour of which repeats the illuminated part of the sky,—quite a rare act of technical condescension on Mr. Davis's part. In every way this picture is an exceedingly fine one, full of powerful colour and subtle tone. The thin branches of a leafless tree are used to keep the sky back. The best technical feature is the treatment of the mill, which is distinct in tone, not forced by colour, thoroughly solid against the light, and not a hard, ungraceful object. There is fine drawing in the twigs of some of the nearer trees and in the ducks, and beautiful local colour in the broken bank of the pool, the ruddy earth and rich herbage. As a study in tone this picture is nearly perfect; and there is nothing ungraceful in it. By the same painter are 'The Mersey, from Runcorn,' a large work, which we regret we cannot describe, 'Farm Yard,' 'Wallasey Mill,' 'Beeches, near Allerton,' 'Early Summer,' a fine work, 'Ripe Corn,' intensely sunny and brilliant, 'The Old House at Hale,' 'Twilight, Oxtown Common.'

Our thanks are due to Mr. Rae for permission to examine and describe his pictures. The next paper of this series will be devoted to several private collections of works of art in the neighbourhood of Newcastle.

#### Fine-Art Gossip.

M. LEGROS has just completed an important portrait of the Lord Lieutenant of Ireland. This work is for presentation. The artist's friends will regret to learn that recently, just after an important etched plate was finished by him, a bottle of acid was accidentally upset over the surface, and the work greatly, if not, as we fear, irreparably injured.

THE introductory essays to the Catalogues of various classes of art-works in the South Kensington Museum, which, as we recently said, are about to be published separately from the mere lists of objects, will appear in a compendious form, and be sold at an extremely low price, we believe for one shilling each, or thereabouts. They are the best compressed manuals of the respective subjects in existence, and are sure to command a large sale. The subjects are Furniture, Textile Fabrics, Majolica, Musical Instruments, and Ivories, the works respectively of Mr. Pollen, Dr. Rock, Mr. Fortnum, Herr Carl Engel, and Mr. Maskell. The last-named gentleman edits the new issues.

MR. MILLAIS is in Wales, painting landscapes.

MR. ALMA TADEMA, with Mrs. Tadema, departs for a lengthened tour in Italy on the 15th instant.

THE schemes now under discussion for increasing the means of transport from one side of the Thames to the other, either at or below London Bridge, have been more than once considered in these columns, especially with reference to the several methods proposed for widening London Bridge, either by extending the footways on iron

brackets projecting from the existing faces of the stonework, or by widening the way by adding new stonework to the existing structure on both sides, repeating the existing noble design without modification. It would be hard to justify either of these proceedings on economical grounds, unless, indeed, it could be proved that it is desirable to concentrate all the traffic on a single line of way, as it is now concentrated. It would be difficult, indeed, to prove this. But, supposing the thing proved, it would remain to be established that the cost of widening the approaches to London Bridge on both sides, and that of widening the bridge itself, would not exceed, in proportion to the benefit to be obtained, the cost of a new structure to the east. It would be quite useless, or worse than useless, to widen London Bridge without enlarging the approaches to it. The bracketing plan is condemned on the face of it, both from an architectural standpoint, and on account of the risk of overloading the existing foundations. There can be no doubt that, with moderate care, the alternate plan of extending the work on each side, and on new foundations, could be executed with complete success, and with no injury to the architecture. It would be far better, however, on every ground to build a new bridge to the east of the Tower, and to leave the existing structure as the architect left it, one of the finest works of its kind in the world. A new bridge must be built before many more years are past, and the authorities had better take it in hand at once than try and patch up an increasing difficulty.

WE described Foley's statue of General "Stonewall" Jackson when it was at the foundry in Chelsea, previous to being cast in bronze. Since then this figure has been cast. Of it, critically, we are bound to say that we wish it had been a better work of art; and we say this, not only for the reputation of the sculptor, but for the honour of the heroic general himself, as well as on account of the sympathy which has led many English admirers of "Stonewall" to subscribe funds and present the statue to the State of Virginia. It has recently reached the city of Richmond, and has been received with due honour. It was to be placed on the pedestal shortly.

THE Department of Science and Art is about to issue a popular handbook to the pictures in the Bethnal Green Museum, to be sold at a small price. Mr. F. G. Stephens is preparing this book.

THE Gallery in Trafalgar Square is the most select, if not the richest, of national collections of pictures: it comprises a few specimens of the highest merit, some noble paintings of the second class, and many that are valuable in the third. Some of the greatest masters are not represented at all, nor is it likely that this misfortune will be remedied. Wonders have been done by successive Directors, and magnificent gifts have enriched the collection, but still more than one important master is not represented. For instance, we can hardly be said to possess a Holbein; Da Vinci are, we suppose, not to be had, but the omission of pictures by less famous, but very meritorious, masters may be supplied without much difficulty. Then we should like to see good specimens of the skill of several very powerful Dutch painters, such as Frank Hals, the forerunner of Rembrandt. We wish for similar works by Fyt and Snyders, the masculine animal painters, whose pieces are often extremely fine. Ortmans was a poetical landscape painter of rare merit, of whom few Britons know much; likewise Huysman of Mechlin, and Paul Brill. One of Annibale Carracci's large landscapes would be acceptable, and a good Palamedes, a characteristic J. Breughel, a first-rate Neefs, a good Steinwick, a rich Van Nickelen, a fine Van Goyen, a portrait by Jansen equal to that of Lord Cottingham at Farnley Hall would be desirable; or a flower-piece by Rachael Ruish, if as good as that in the same collection, and a Van Balen like one of the pair at Gisburn Park. Important sales take place on the Continent at which it would be, we venture to suggest, desirable to



secure specimens of these and similar artists, even if the greater treasures of such collections are, or are not, obtained. Do not let us disdain a Van Balen because we cannot have another Fra Angelico, nor reject a Holbein because Da Vinci are not common. We may look for Ortman now that we have a fine Hobbema; Hals would illustrate Rembrandt; the animal painters would display what might be done by brush power; a work by Palamedes is worth having, although we as yet miss a first-rate Albert Dürer, and a large Michael Angelo cannot be got off a wall.

THE *Gazette des Beaux-Arts* for this month contains an article, the first of a series, by M. Lenormont, 'On the Antiquities of the Troad,' with special reference to the researches of Dr. Schliemann. Also the second of M. P. Mantz's papers on Van Goyen, illustrated by a brilliant etching by M. Brunet-Debaines, from the picture styled 'Le Petit Pont' in the collection of M. Sedelmeyer; 'Les Arts Musulmans,' by M. H. Lavoix; 'Les Graveurs Contemporains, J. Jacquemart,' by M. Gousse, illustrated by two etchings by M. Jacquemart himself, being the famous 'Coupe d'Agate Oxyx,' in the Louvre, a masterpiece of exquisite tact, and a vase of sardonxy. The triennial exhibition at Brussels, the centenary of Michael Angelo, and the pictures of M. Da Forli, by M. E. Muntz, are the remaining subjects of this issue of the *Gazette*.

THE monument of H. Regnault, in the courtyard of the Musée des Beaux-Arts, Paris, was unveiled on Monday last.

THE French Chamber has voted 1,600,000 francs for the "restauration" of historical monuments in France, including the Cité de Carcassonne, Châteaux de Palaise (which is already worthy of a place in a suburban tea-garden), Vitre, Blois, and Pierrefonds; the churches of Notre-Dame, Laon, Liseux, St. Pierre and St. Etienne, Caen, St. Sernin, Toulouse, Toul, St. Yrieix, Haute-Vienne, Eu, St. Denis and La Sainte Chapelle, Paris, &c.

THE Pope, says the *Chronique des Beaux-Arts*, has recently bought a collection of very precious enamels belonging to M. Bossignani, an Italian amateur, and comprising many rare works of J. Sibilio.

THE death is recorded of M. Theodore Bruni, Professor of the Fine Arts Academy, St. Petersburg, and an artist of distinction many years ago. He was born in 1801, son of an Italian-Swiss, who, being a decorator, went to Russia in the reign of Paul the First, and was employed on the Michael Palace. The son studied in Rome. He was elected Academician in 1834. He made many copies from works by Raphael in Rome, and while in St. Petersburg, at a later date, he produced many original pictures. In 1839 he returned to Rome. In 1849 he was appointed Director of the section of painting, and Rector of the Academy of the Fine Arts, St. Petersburg. He executed many figures in the Cathedral of St. Isaac.

## MUSIC

*Proceedings of the Musical Association for the Investigation and Discussion of Subjects Connected with the Art and Science of Music.* (Chappell & Co.)

THE above Association was founded in the spring of last year, the prime mover in its formation having been Mr. William Spottiswoode. The President is the Rev. Sir Frederick A. Gore Ouseley, Bart., M.A., Mus. Doc., Oxon., Prof. Mus. Univ. Oxon.; the Vice-Presidents are Messrs. G. Grove, D.C.L., J. Hullah, G. A. Macfarren, Mus. Doc., Prof. Univ. Camb., W. Spottiswoode, M.A., F.R.S., LL.D., and Prof. J. Tyndall, F.R.S., LL.D. There are now some 175 members, the annual subscription being one guinea. This combination differs from many defunct musical associations in this respect, that it makes no appeal to the general public for support through the temptation of vocal

and orchestral-concerts. The business is confined to the reading of papers and discussions thereon, but illustrative experiments and instrumental tests are introduced. The subscribers receive reports of the proceedings. There have been eight meetings from November, 1874, to last June, and it is by the papers which have been presented and the remarks of members upon them that the utility of the Association will be tested. The volume of the first session, with its 165 pages, contains a large amount of speculative matter, but very little indeed of practical importance. It is the old story of the controversy between the mathematicians and the musicians. The acoustical experiments of the former are generally indisputable; but the knowledge and experience of the latter leave vexed questions just as they were, despite the systems started to revolutionize the actual notation and accepted grammar of the art. Not that musicians are at all agreed about the rules. The amateur who is desirous of acquiring a definite and precise comprehension of counterpoint, of analyzing the sensations of sound, and of establishing, to his own satisfaction, a perfect system of harmony, will be bewildered by the theories of conflicting authorities. Fortunately for art, the composer who possesses inspiration, fancy, imagination, sensibility, will, like the master-minds before him, pay no attention to visionary notions; he will trust to the ear, and even if he be deaf like poor Beethoven was, the eye will guide him in the right path. It will be for the new Musical Association to be more practical in the future proceedings; there are numerous questions bearing on the study and practice of music worthy of investigation; the status of the professor, the tuition at elementary schools, the cultivation of the abilities of advanced learners, church-service music, the lyric drama, amateur practice and performance,—all these are topics of infinitely greater value and importance than the wild crotchets and imaginary reforms which have been mooted in several papers submitted last session.

It is, of course, perilous to predict what transformations and changes music may yet undergo; but the natural relations existing among the several sounds of the musical scales are unalterable. Arithmetical calculations are abundant—the combination of ratios is no certain test about intervals. Mathematical writers are scientifically right—practical musicians are fundamentally wrong—but what then? What settlement can be arrived at for some universal law? An international congress of musicians and mathematicians would lead to the amusing variations which attended the discussions in the Society of Arts on the Pitch. France tried to solve the problem by legal means, but the *diapason* in the theatre and in the concert room is still at variance. It will not take long to exhaust speculative papers in the Musical Association, and when these are brought to a termination, let the musicians take to business, for there is really some practical good to be effected by entering calmly and dispassionately into the questions affecting art development in this country. Nothing, however, can be more ridiculous than the spectacle of a sapient professor striving to demolish some theory of harmony, in order to promulgate one of his own, still more absurd than the windmills he charges so quixotically. When the legislative chambers of European nations agree upon a law, that acoustical phenomena alone are to be the basis of music, and that the immutable laws of nature are to be the guide and displace the various conflicting musical theories, then it will be time enough to dispense with the existing rules about octaves, chords, scale, &c., and we may have a novel nomenclature for musical use, one fixed principle of musical notation, and other innovations. The study of music will be then inaugurated in a new world; until this universal law is passed, speculations in dreamland are so much lost time. No doubt some of our organ and pianoforte makers were present at the last session, and we shall anxiously wait for their new and improved instruments;

we shall be curious to see how the application of wind to string instruments will work. It would be also curious to hear an orchestra of violinists playing upon instruments, the cost of one, with Dr. Stone's process applied, being 1s. 9d.!

A quotation in one of the papers, 'Temperament, or the Division of the Octave,' by Mr. Bosanquet, from Dr. Stainer's 'Theory of Harmony,' takes a common-sense view of the actual difficulties attendant upon arriving at a settled system: "When musical mathematicians shall have agreed among themselves upon the exact number of divisions necessary in the octave; when mechanists shall have constructed instruments upon which the new scale can be played; when practical musicians shall have framed a new notation, which shall point out to the performer the ratio of the note he is to sound to the generator; when genius shall have used all this new material to the glory of art—then it will be time enough to found a new theory of harmony on a mathematical basis."

As the discussions on papers are often of greater interest and importance than the papers themselves, we would suggest that in future records of the proceedings more space be afforded to the opinions of assent or dissent than have been given in the present volume. The examples of the Society of Arts and the Royal Geographical Society, in their system of reporting proceedings, should be followed. We can, however, recommend non-members of the Musical Association, who have a musical library, to add to it the book of the first session, as the price is moderate, and sufficient value is given for the investment, if not in the way of valuable information, at all events in speculation.

## OPERA AT THE PRINCESS'S THEATRE.

AN addition is made every week to the *répertoire*. The operas already produced are Mozart's 'Marriage of Figaro,' Signor Cagnoni's 'Porter of Havre,' Auber's 'Fra Diavolo,' the Parisian version of Balfe's 'Bohemian Girl,' M. Gounod's 'Faust,' and Signor Verdi's 'Trovatore.' To these works must now be added the first opera Balfe brought out at Drury Lane Theatre, the 'Siege of Rochelle.' The libretto of the 'Siege of Rochelle' is precisely the same as that of the 'Chiara di Rosenberg' by Louis Ricci, which two-act opera was brought out in Milan in 1831. Ricci's version of the romance by Madame de Genlis, entitled 'The Siege of Rochelle,' was performed with success at the Théâtre Italien in Paris, in 1833, by Signora Judith Grisi (sister of the Grisi), Signori Tamburini and Santini. Balfe adopted and set the Italian book so completely, that it gave rise to the charge against him that he had stolen Louis Ricci's music as well; but this accusation fell to the ground when the original Italian opera, 'Chiara di Rosenberg,' was done at the Lyceum, in 1837, with Mlle. Blasis, Miss Glossop, Miss F. Wyndham (Madame F. Lablache), Signori Catone, Torri, Bellini, and Ruggiero, under the lesseeship of the late John Mitchell, with Signor Puzzi Director, and Herr Benedict Conductor. The two scores of Louis Ricci and Balfe were found to be totally distinct and different. The 'Siege of Rochelle' at Drury Lane ran nearly the entire season of 1835. The Queen, the first time she went in state to Drury Lane, commanded the opera. Mr. Planché's adaptation of Halévy's music was the after-piece, and the author ascribes its success to the popularity of Balfe's opera, and, on the other hand, Mr. Fitzball (Balfe's librettist) attributed the run of the 'Siege of Rochelle' to the 'Jewess.' No doubt the spectacle of the latter, with the acting of Miss Ellen Tree and Mr. Vandenhoff contributed to Balfe's triumph. But, quite apart from these considerations, the music of the then new and young composer had a remarkable influence on the future of National Opera. His melodies, based on his Irish nationality and his Italian career, took the musical world by storm. Mr. Maddox revived the 'Siege of Rochelle' at the Princess's in 1843, when Madame Balfe sustained the part of Clara, and Balfe that of Michel, the former character, at the present revival, by Mlle. Torriani, and the

latter by Mr. Santley. Miss Sherriff, Mr. John Wilson, the Scotch tenor, and Mr. Henry Phillips were in the original cast, and subsequently Miss Romer (Mrs. G. Almond), Mr. Templeton, and Balfe. The popular pieces were the chorus, "Vive le Roi!" which always commanded a double encore; the round, "Lo! the early beams of morning"; the air, "When I beheld the anchor weighed"; the trio for three basses, duet for two basses, &c. It is possible that the reception of the 'Siege of Rochelle' was the main cause of the retention by the composer of a mode of composition, the main object of which was to create catching tunes. The fatal facility with which Balfe was gifted was a drawback to his taking higher ground in the lyric drama; but it is a question if he had soared to very high art whether it would not have been at the sacrifice of his melodious inspiration. Musicians, like painters, must be judged by their own idiosyncrasies rather than by the canons of a special school, or by hard and arbitrary rules. As a melodist Balfe was a genius. Of the present mode of performing the 'Siege of Rochelle,' we will speak after a second hearing. The new tenor, Mr. D. H. Bates, has made his *début* therein.

## ART IN NEW YORK.

THE *New York Arcadian* of the 18th ult. publishes the programmes of the orchestral concerts and pianoforte recitals at which Dr. Von Bülow will play, and states that the selections are "interesting and cover a wide field." Madame Arabella Goddard has been engaged by Herr Max Strakosch to perform at the Tietjens concerts, and the pianist was to appear on the 4th inst. at the first of the series. The German *prima donna*, in conjunction with the Centennial Choral Union, was to sing also in three oratorio performances. Mr. Theodore Thomas's symphony concerts, the ninth series, will begin at Steinway Hall on the 13th of November: he will produce Beethoven's Ninth Choral Symphony. Miss Sophie Heilbron, the juvenile pianist, was to appear at the Irving Hall on the 12th inst. Miss Kellogg was to commence her English opera season, at Booth's Theatre, on the 11th. The *opéra-bouffe* troupe of Miss Julia Mathews was playing at Brooklyn, after performances at Wallack's Theatre.

The *New York Tribune* of the 18th ult. supplies a summary of the programmes at the Central Park Garden Summer Concerts, under the direction of Mr. Theodore Thomas. The list of works is so remarkable, that we regret its length precludes the possibility of our copying it *in extenso*; the names of the composers are significant of the taste and judgment of the director, and speak volumes also for the cosmopolitan and appreciative spirit of the audiences. Symphonies, suites, overtures, marches, opera selections, &c., of the old masters have been given, by Bach, Beethoven, Haydn, Mozart, Schubert, Schumann, Spohr, Weber, Gluck, Mendelssohn, Meyerbeer, Glinka, Cherubini, Kreutzer, Nicolai, Auber, Hérold, Berlioz, Spontini, Adam, Wallace, Pierson, Rossini, &c. The excerpts from the productions by living musicians were by M. Gounod, M. Ambroise Thomas, Dr. Liszt, Herr Rubinstein, Dr. Von Bülow, Herr Wagner, Herr Raff, Herr Hiller, Herr Brahms, Signor Verdi, Herr Bille, Herr Svendsen, Herr Grieg, Herr Bargiel, Sir W. Sterndale Bennett, Mr. Macfarren, Mr. A. Sullivan, Herr Max Bruch, M. Saint-Saëns, M. Vieuxtemps, Herr Hofmann, M. Massenet, Herr Hamerik, Herr Goldmark, Herr Flotow, Mr. Litoff, Herr Gade, Herr Reinecke, Herr Gung'l, Herren Strauss, Herr Muhldorfer, M. Ghys, Dr. S. Pearce, M. Soedermann, &c. Many of these names which are unknown in this country are those of musicians who have not the less made their mark. The restricted *répertoire* of our orchestral associations, except at the Crystal Palace Saturday Concerts, is, as we have often remarked, a matter of constant complaint. For years and years the same works have been executed at all the concerts, and no attempt is made to strike out a new line. Any

society formed to produce the works of living composers without distinction of country would be sure of success if judiciously managed, and if a competent and permanent orchestra was secured.

## Musical Gossip.

THERE was no novelty in the programme of the opening Crystal Palace Concert, on the 2nd inst., except Herr Wagner's stormy overture to the 'Flying Dutchman,' a work better fit to be heard as a prelude to the opera than in the concert-room. The other overture was the masterpiece by the late Sir W. Sterndale Bennett in orchestral writing, the 'Naiades,' as fresh and as captivating as if it had been heard for the first time. The first of Beethoven's nine symphonies, the Mozartian one, was ably conducted by Mr. Manns. Herr Wilhelmj played the first movement of Paganini's Violin Concerto, and his own arrangement of Chopin's Notturmo in D flat, which loses by being transferred to the pianoforte. Mdle. Cristino and Mr. Lloyd were the solo singers, but the only remarkable illustration of the vocal art was that by the tenor, who sang M. Gounod's Byronic 'Maid of Athens' expressively.

WHEN Mr. Sims Reeves sang in such a genial style "Auld Lang Syne," at the Scotch selections of the Royal Albert Hall concerts, his hearers could not refrain from joining in the chorus, but at Glasgow, last week, when the excited audience tried to coalesce with the tenor at the end of the first verse, the effect was so discordant that he was compelled to request them to desist, especially as he had singers from the Glasgow Choral Union to join in the refrain. The Scotch, it would seem, are not singers in their own country.

THE Islington Philharmonic Theatre has been re-opened with one of M. Offenbach's earliest and weakest specimens of *opéra-bouffe*, 'Les Georgiennes,' indifferently executed but richly mounted. The sameness in the extravagant situations of these works begins to be perceived by the audiences: an interpolated ballad for the tenor, Mr. Cotte, commonplace as it was, constituted the evening's success. Mr. Arthur Sullivan's musical absurdity, 'The Zoo,' which ended the entertainment, seemed refreshing after 'Les Georgiennes.'

A SUBSCRIBER to the diocesan charities in aid of which the Three Choir Festivals have been given writes to us to state that he contributed his quota in order that the widows and orphans of clergymen should not suffer through the novel system introduced by the Dean and Chapter of Worcester at the recent Festival. We are well aware that such was the case with other subscribers. Lady Emily Foley, who has always been a most liberal benefactress, in sending a cheque for 50*l.* since the meeting in the Cathedral, has accompanied her contribution with a strong expression of regret at the change in the way of holding the Worcester Festival this year, "thus depriving," as her ladyship observes rightly, "the public of hearing and enjoying the grand compositions of the greatest masters in music to the utmost advantage, viz., in a cathedral, where the solemnity and grandeur of the building add so materially to the religious effect and to the feeling of those who listen to the sublime music."

MR. AND MRS. GERMAN REED in reviving their entertainment at the St. George's Hall, last Monday, have retained in their programme Mr. Gilbert's 'Eyes and No Eyes,' Mr. Burnand's 'Tale of Old China,' with Mr. Corney Grain's new and smart sketch, 'Clever People.' The artists are the same as last season, namely, Mrs. German Reed, Miss F. Holland, Miss L. Braham, Messrs. Corney Grain, Bishop, and A. Reed.

A KIND-HEARTED action of Mdle. Albani's at the late Norwich Festival is worthy of record. Mr. F. J. Blake, who for forty-five years has acted as treasurer, was unable through serious illness to attend the recent performances, and Mdle. Albani, who had made his acquaintance in

1872, when she first sang at Norwich, hearing how much Mr. Blake regretted his inability to hear her again, called on him, and sang 'The Last Rose of Summer,' as a mark of her esteem and regard for him.

MADAME TREBELL-BETTINI and Herr Behrens have been making a concert tour through Norway, Sweden, and Denmark.

THE Alexandra Theatre (Camden Town) is to be re-opened on the 16th inst. with a new title, the Royal Park Theatre, by Messrs. Parravacini and Corbyn. The opening opera will be M. Offenbach's 'Geneviève de Brabant,' in which Miss Emily Soldene, who has returned from her Transatlantic trip, will appear.

MR. LITOLFF's new opera, 'La Mandragore,' the libretto by M. Bréail, now rehearsing at the Théâtre des Fantaisies Parisiennes, in Brussels, will probably be produced simultaneously in London at the Criterion Theatre, which will re-open this evening with one of M. Lecocq's earliest operas, 'Fleur de Thé.'

SIR MICHAEL COSTA, after a tour in Italy, has gone to Berlin on a visit to the Imperial Crown Princess, his former pupil. He will return to conduct his oratorio, 'Eli,' at Glasgow, on the 10th of November, and for the season of the Sacred Harmonic Society, at Exeter Hall, during the same month.

THE new Royal Albert Hall in Newport, Monmouthshire, will be opened with a musical festival, to last from the 20th to the 26th inst. The 'Messiah' will be given, with miscellaneous concerts, organ recitals, &c.

DESPITE the Government grant to re-establish the Théâtre Lyrique in Paris, no Impresario has been able to renew the undertaking, as no adequate theatre can be found for the operatic performances. M. Campobasso, who had accepted the post, has resigned, and the Minister of Fine Arts has to seek another speculator, who, it is now stated, will be M. Vinentini, the present manager of the Gaité, if approved of by the Minister; but as he has first to produce the fairy musical work of M. Offenbach, and cannot unite the Lyrique with the Gaité before the middle of 1876, M. Vinentini has arranged with M. Victor Massé, at all events, to produce his 'Paul et Virginie' next year, with Mdle. Heilbron and M. Capoul.

SIGNOR MERELLI has arranged with the Director of the Imperial Opera-house in Vienna for a two months' season of Italian opera next year, for which he has engaged Madame Adelina Patti, Madame Pauline Lucca, M. Capoul, M. Faure, and Signor Nicolini (M. Nicolas). The Impresario is bound to produce one novelty during his tenancy. Herr Rosenfeld, the actor, has become the tenant of the Opéra Comique in Vienna.

THE new opera by Signor Sarria, 'La Campana dell' Eremitaggio,' has been successfully produced at the Teatro Mercadante, in Naples.

THE Belgian violinist, composer, and *chef d'orchestre*, M. J. B. Singelée, is no more. He died at Ostend, in his sixty-third year. He was an excellent musician, and was director of the orchestras of Brussels, Antwerp, and Ghent for some years. He has left one daughter, who was brought out as a violinist, but is now known as Mdle. Singelli, of Her Majesty's Opera and of the Opera-houses in Paris and Brussels.

THE merits of Signor Verdi's last opera, 'Aida,' which, after its production at Cairo, has gone the round of the principal theatres in Italy, Germany, and America, and will soon be produced at the Italian Opera-house in Paris, but has not yet been brought out at her Majesty's Opera and the Royal Italian Opera, must not be judged by the fantasia of the themes, arranged, or rather disarranged, by Signor Ardit, and now being played at the Covent Garden Promenade Concerts. Signor Verdi's orchestration and vocal parts have been treated in a mode which would astonish and shock the composer. It is to be hoped that the work may be heard at one or both the Italian Opera-houses



according to the original score, which, having a Wagnerian tendency in the instrumentation and an Oriental type, requires judicious and artistic handling by a conductor with *sang-froid* and a firm beat; excessive gesticulation and acrobatic action do not tend to make players observant of just *tempi* and proper colouring.

The Norwegian violinist, M. Ole Bull, has been giving concerts in Stockholm recently. The "Paganini of the North," as he is called, will make a farewell tour in Europe shortly with Signor Bach, as pianist.

The Imperial Theatre at Moscow has begun the season with Meyerbeer's 'Africaine,' the chief characters sustained by Mdlle. Wizjak, Selika; Mdlle. Marco, Ines; Signor Aramburo, Vasco; M. Jamet, Don Pedro; Signor Padilla, Nelusko; Signor Bevnigani was the conductor. Signor Nicolini was to appear as Raoul, in the 'Huguenots.' Mdlle. De Maesen had great success as Elvira, in Bellini's 'Puritani,' Signor Marini being Arturo. At the Opera-house in Kief the Emperor of Russia was present at the 'Trovatore,' the Leonora being Signora Cavedani and M. Andreff Maurico; a new opera, entitled 'Oprichnik,' by the Russian composer, Ciaicorsky, was to be produced. Glinka's 'Life for the Czar' and Meyerbeer's 'Huguenots' were included in the repertoire. There is an Opera-house at Tiflis (Georgia), at which Verdi's 'Trovatore' and Donizetti's 'Favorita' were lately given; the *prima donna* is Signora Tiozzo, and the tenor Signor Villa.

The College of Music, which has been established in New York with an endowment of eleven millions of dollars, five millions of which were subscribed by Mr. Daniel Hopkins, must not be confounded with the so-called Grand Conservatory of Music of the City of New York, in No. 112, Fifth Avenue, nor with the New York Conservatory of Music, No. 5, East Fourteenth Street. The College of Music with its large funds aims at securing the services of first-class musicians from all countries.

M. VICTOR MASSÉ's 'Paul et Virginie' is to be produced at the Gaité after the 'Voyage dans la Lune' of M. Offenbach has been brought out, and has had its run.

M. LÉON ESCUDIER, the new Director of the Théâtre Italien in Paris, has resolved to give it the name of Opéra Ventadour—why not Opéra Verdi, since there is no mention of any other works than 'Aida,' 'La Forza del Destino,' and the 'Requiem'?

The Italian Opera Company in Pesth, the stronghold of the Liszt-Wagner party, have met with great success in Signor Verdi's works, 'Ernani' and 'Trovatore.'

The artists engaged for the Italian Opera season at Cairo are Mesdames Fricci, Cristofani, Smeroschi, Waldmann, Grassi, and Braccialini; Signori Fancelli, Masini, Piazza, Stile, Pandolfini, Visai, Verger, Milesi, Calcaterra, Fioravanti, and Medini with Signor Bottesini as Director and Conductor. The chief singers at the Madrid Italian Opera-house will be Mesdames Cortés, Fossa, Ferrara, Zucchini, Pozzoni-Anastasi; Signori Tamberlik, Stagno, Anastasi, Amodio, Boccolini, Roudil, Cruz, David, Ordinas, and Fiorini, with M. Skoczopole as Conductor. Signor Lauro Rossi's new opera, 'Cleopatra,' will be produced at the Teatro Regio in Turin, as also Meyerbeer's 'Africaine' and the 'Mignon' of M. Ambroise Thomas. The Milan Scala will be re-opened this month. At the Teatro Castelli, Rossini's 'Moise' has been revived. Auber's 'Figliuolo Prodigo' has met with great success at the Pagliani in Florence, sustained by Madame Lorini; Signori Vizzani, Brogi, and Silvestri. At the Michael Angelo celebration, at Florence, Signor Verdi's 'Requiem' was performed, but the composer declined to be present, as he alleged he had refused to attend the centenaries of Ariosto, of Petrarch, and of Spontini.

## DRAMA

THEATRE ROYAL, DRURY LANE.—Sole Lessee and Manager, F. R. Chatterton.—Every Evening at 7, 'The WHITE HAT,' At 7.45 'SHAUGHRAUN.' Mr. D. Boucicault, Messrs D. Fisher, H. Sinclair, W. Ferris, S. Barry, and J. E. Howard; Mrs. D. Boucicault, Messrs R. Leclercq, Sylvia Hudson, Everard, Hudson, &c. And 'A NABOB for an HOUR.'

## THE WEEK.

HAYMARKET.—'Married in Haste,' Comedy, in Four Acts. By Henry J. Byron. Revival of 'Spring Gardens,' Comic Drama, in One Act. By J. R. Planché.

MR. BYRON'S comedies are like fruit trees growing on espaliers. The slightest possible amount of fabric serves to support the utmost obtainable quantity of product. Not very valuable is perhaps the crop, concerning which Mr. Byron is anxious; its abundance is, however, beyond question. A thick foliage of speech hides the branches and their frail support, and red-cheeked apples of wit gleam through the leafy screen. Dismissing an illustration which is capable of being carried further, we may say of Mr. Byron's latest production that, while it displays every fault and weakness to which its author is prone, it is greatly in advance of any work he has recently produced. When first heard, indeed, it leaves the impression of being a clever and almost a good play. Reflection is required before we perceive that the story is artificial and improbable as well as flimsy, that the dialogue when most amusing is forced, and that the characters, though sketched with intention, are incomplete and inconsistent.

Plot is a matter with which Mr. Byron rarely concerns himself. What he has supplied in 'Married in Haste' has at least the merit of shapeliness. If it is urged against it that a single word might at any moment upset it, the same may be said concerning the most ingenious comedies of Scribe and M. Sardou, and might, indeed, be advanced against 'Othello.'

A young man depending wholly upon an allowance from his uncle, marries without consulting that relative, and finds himself shortly afterwards reduced to penury. Having a slight knowledge of art, he tries vainly to earn as a painter a livelihood for himself and his wife. Poverty exercises a baneful influence upon his character. He becomes neglectful of his wife, and succeeds in arousing her jealousy to such an extent that she quits his roof and returns to her father. A general reconciliation is reserved for a last act.

Within the lines of so familiar and commonplace a plot a good deal of originality is included. The padding is, indeed, more important than the figure. A scene, in which the husband learns of his wife's flight from overhearing a letter that has been written to tell him of it, and that the writer, believing himself alone, reads aloud, is novel and ingenious. Other scenes are telling, and the story in its progress obtains a firm hold upon the audience. The dialogue, meanwhile, bristles with jokes, many of which are admirably effective. It is doubtful, indeed, whether the sternest critic could condemn Mr. Byron, after watching the effect of his play upon the audience. A smile of amusement remains during the progress of the piece upon every face, and is only discarded in favour of the broad grin of extravagant hilarity produced by some joke fired off in or out of season. So telling proved these verbal pleasantries of Mr.

Byron that a second and even a third peal of laughter attested the delight of the audience; while those in remote parts of the house, unable always to catch the point that provoked such demonstrations, grew impatient and even angry, demanding vociferously not to be shut out from the feast for which they had paid.

Of these jokes many, the majority even, were forced; while others came both naturally and spontaneously. To Mr. Byron, however, the manner in which a joke is introduced is a matter of indifference. Thus, in the piece before us, one of the characters, for no purpose except to introduce some sketches of sailor life, gives an account of a visit to the Three Mariners, the principal public-house of a fishing village. Nothing, whatever, had this visit to do with the play, yet who that heard the description of the potatoes of the men able to imbibe, as the speaker explained, any given quantity, and their difficulties with the police earning them the *sobriquets* of the leaky boats, they had to be so constantly bailed out, could quarrel with the interpolation.

The characters introducing such familiar types as the retired manufacturer and his wife, seeking vainly to be received into society, were not true to themselves, and changed to suit the varying action. With all these faults on its head, 'Married in Haste' is a clever and amusing play, and will probably merit a revival after the season of success it has now commenced has expired.

It introduced some good acting. Mr. Vezin rendered admirably the character of a rich old *virtuoso*, and, in one or two earnest scenes, displayed much force and passion. Miss Carlotta Addison as the heroine made a distinct stride in her profession. So concentrated and intense was the manner in which she displayed feeling without going outside the bounds of social custom, a high position may be predicted for her as an exponent of realistic drama. Mr. Byron played easily the part of a cynical man about town, whose speciality it is on all occasions to couple the crabbedest spirit with the most generous actions. Mr. Howe enacted the retired manufacturer.

Following the comedy came Mr. Planché's comedietta of 'Spring Gardens,' a piece the first production of which dates back for thirty years. In this Mr. Buckstone resumed his original part of an innkeeper, anxious to preserve from the aristocratic rakes frequenting his house a fair and amorous wife with whom fate had blessed him. Miss Minnie Walton as the heroine displayed a vein of rather strong-flavoured humour, and Mr. Conway, as a licentious young nobleman, seemed to have stepped out of a drawing of Gravelot or Marillier.

## Dramatic Gossip.

On Monday night, in place of Saturday, as originally announced, a performance of 'Twixt Axe and Crown,' with Mrs. Rousby as the Princess Elizabeth, was given at the Queen's Theatre. Mr. Ryder, Mr. Belford, Mr. A. Nelson, and Mr. Gresham reappeared in their original characters.

SIGNOR ROSSI, whose visit to London is fixed for next Easter, has appeared at the Salle Ventadour in a version of 'Othello.'

'LE MARQUIS DE VILLEMER,' of George Sand, is at present in rehearsal at the Comédie Française. It has been claimed by the company from the Odeon, to the repertoire of which theatre it belongs.

A new comedy of M. Alexandre Dumas, with the provisional title of 'L'Étrangère,' will follow.

THE Odéon will re-open with 'La Maîtresse Légitime,' of M. Poupart-Davil, the great success of last season. 'Joseph Balsamo,' by the elder Dumas, altered by his son, will follow, and will be in turn succeeded by a new comedy of M. Ezzar, entitled 'Le Frère Aîné.'

'LA CAGNOTTE' is in course of performance at the Palais Royal, and will shortly give way to 'Le Panache,' a new comedy of M. Edmond Gondinet.

MDLLE. FARGUEIL will shortly re-appear, at the Ambigu Comique, in 'Rose Michel'; after which 'La Vénus de Gordes,' of M. Belot, will be produced.

'LA FILLEULE DU ROI' is in preparation at the Renaissance.

OF twenty-seven artists who left Paris to perform at Rio de Janeiro, fifteen have succumbed to yellow fever.

'LES TROIS ÉPICIERS,' of MM. Lockroy and Anicet Bourgeois, has been revived at the Variétés.

### MISCELLANEA

Rather.—Does it not occur to Mr. Mason that the word "rather" may have the force of a *partial* preference only? Thus: "That is rather a droll remark" comes out "That is a somewhat droll remark," i.e., it is not first-rate; "I am rather tired" reads "I am partly (i.e., not really) tired;" "That book is rather stupid than mischievous" would be "that book is more stupid than mischievous."

A. HALL.

TO CORRESPONDENTS.—J. A. C.—A. C. S.—A. M.—J. T. B.—H.—T. O. G.—T. F.—T. O. W.—received.

J. R. M.—J. W. D.—We decline to answer such questions.

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Printed by E. J. FRANCIS & Co. Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANCIS, at No. 20, Wellington-street, Strand, W.C.  
Agents: of SCOTLAND, Messrs Bell & Bradburn, and Mr. John Menzies, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, October 9, 1875.